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A SAMPLE PROGRAM

I.	The Flying Eagle	(Norwegian)	Sverre Jordan
	White Roses	(Swedish)	August Koerling
	I Love You	(Norwegian)	Grieg
	Spring Song	(Danish)	Fini Henriques
II.	Piano Solo		
III.	The Wanderer to the Moon		Schubert
	Serenade		Schubert
	A Lover's Pledge		Strauss
	A Lover's Longing		Strauss
IV.	Russian Thanksgiving		Sergei Saxe
	The British Children's Prayer		Jacques Wolfe
	Come You, Mary		Harold Craxton
	On, On to Victory		Wellington
V.	Fantaisie Impromptu		Chopin
VI.	Operatic Arias		

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Mexico Welcomes Debut of Its New National Opera

Resident Company Makes Auspicious Bow with Fidelio under Kleiber—Native Artists Sing Chief Roles

By VERNA CARLETON MILLAN

MEXICO, D. F.—The most important musical event in Mexico this year took place on March 5 when the newly formed National Opera Company opened its season at the Palace of Fine Arts with Fidelio. The presence of Erich Kleiber as musical director was sufficient to guarantee that the prestige of Beethoven would be respected. Under his dynamic baton, the music was an utter joy, delicate and fresh, at the beginning and taking on tempestuous grandeur as the drama evolved. The Leonore Overture No. 3 was played between the second and third scenes in the second act. After its performance, the audience spontaneously rose to its feet and cheered for many minutes before the opera could proceed.

Young Cast Commendable

Most of the singers are young and lack the discipline and training that this first season will give them. A truly remarkable surprise, however, was the young Mexican soprano, Irma Gonzalez, recently returned from a tour of the United States, who sang the role of

(*Please turn to page* 15)

Kindler Re-Engaged For 3 More Years

DR. HANS KINDLER

WASHINGTON.—Dr. Hans Kindler has been re-engaged for three additional years as conductor of the National Symphony Orchestra, according to an announcement by Corcoran Thom, president of the Orchestra Association, on April 11. Dr. Kindler founded the Washington Orchestra in 1931 and has been its permanent conductor since then.

Dr. Kindler accepted the new contract, Mr. Thom stated, with the understanding that during the three-year period the National Symphony is to be increased to the size of the Boston, Philadelphia and New York orchestras, of 100 or more players.

Rosalyn Krokover in Hollywood

Rosalyn Krokover, of the Musical Courier's New York editorial staff, is visiting Pacific Coast cities. Her headquarters will be at 7470 Franklin Avenue, Hollywood. Richard Drake Saunders is Pacific Coast representative of the Musical Courier.

Metropolitan Scouts "Merger," Chicago, Cleveland Hail Visit

By RENÉ DEVRIES

CHICAGO CIVIC OPERA HOUSE

Although reports from the Middle West in recent weeks have told of a project to present opera in several cities, Edward Johnson, general manager of the Metropolitan, on his return from the company's tour denied emphatically that his forces were planning a "merger" with the Chicago Opera or any other group.

"We went to Chicago because we could use five baggage cars instead of the usual twenty-five," he stated. Scenic and other facilities of the Chicago company were placed at the disposal of the Metropolitan. Mr. Johnson expressed a willingness to "go to Canada or Cuba" if transportation could be provided. He said that the interest in opera at present is the result of the audience built up by the radio.

But he was strong in denying "any Machiavellian plan" to supplant local opera companies or to cause them to lose their own identities. If it is decided to extend the Metropolitan's tours, whatever performances are presented in other cities will be in addition to their own local plans.

Abner J. Stilwell, chairman of the executive committee of the Chicago Opera, said in that city that sponsors of opera in Boston, Cleveland and elsewhere would meet in New York soon to discuss the working out in their cities of a plan similar to that recently followed in Chi-

(*Continued on page* 15)

CHICAGO. — That Chicago is opera-minded was best demonstrated during the short stay of the Metropolitan Opera Association at the Civic Opera House. Receipts totalling $165,000 for the fourteen performances tell of the financial success better than words, and artistically, most of the presentations came up to expectation.

FORTUNE GALLO

While the Metropolitan singers were in this city, various plans were offered for the consolidation of the opera company from Manhattan with the Chicago Opera. But at this writing nothing definite has come of these conferences. The already announced sale of the 42-story Civic Opera House has not been approved as yet. Most important, Fortune Gallo carries in his vest pocket a contract which will enable him to direct the destinies of the Chicago Opera Company through its five weeks' autumn season beginning next November.

The high points of interest during the second week of the Metropolitan season here were the presentations of Tannhäuser, Tristan and Isolde, Boris Godounoff, and Don Giovanni.

Lauritz Melchior gave to his version of Tannhäuser distinction and vocal opu-

(*Please turn to page* 8)

ARMY GAINS "HOUSE THAT MUSIC BUILT."

Vitya Vronsky, right, and Victor Babin, left, duo-pianists, at Keesler Field, Miss., where they appeared for 1,000 mechanics of the Army Air Forces Technical Training Command. They are shown before a field house cottage, decorated and furnished from proceeds of their concert, which they donated to the post. Mrs. Robert E. M. Goolrick, wife of the commanding officer, and Sergt. Herman Litwack, who designed the structure, are showing the pianists the plans.

Photo by Army Air Forces

Los Angeles Plans Hollywood Bowl Season for Summer

West Coast Music Continues Successful Sway, with Many Concerts—Janssen Orchestra to Resume

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The Southern California Symphony Assn. moved its offices to the Hollywood Bowl, following completion of the winter season in the Philharmonic Auditorium, and started preparations for the coming series of "Symphonies Under the Stars."

Expected to start as usual immediately after the Fourth of July, the season will certainly consist of eight weeks, as in former years, and may possibly be augmented to ten, since the orchestra is scheduled to make ten Sunday night broadcasts on the series sponsored by the Standard Oil Co.

Werner Janssen has re-formed his orchestra and will make the Standard broadcasts during the summer. In the fall, he will begin a series of symphony concerts in the Philharmonic Auditorium.

Final event of the Philharmonic Orchestra season was an all-Gershwin program in the Philharmonic Auditorium, with Paul Whiteman waving an immensely long baton for the benefit of the continuance fund.

(*Please turn to page* 22)

Eastman School Opens Its American Festival

DR. HOWARD HANSON

ROCHESTER, N. Y.—Five world premieres are a feature of the Eastman School of Music's thirteenth festival of American works, which opened here on April 13, under Dr. Howard Hanson, composer, and director of the school. South American scores by Camargo Guarnieri and Domingo Santa Cruz were included in the opening concert, which also listed Dr. Hanson's "Nordic" Symphony, Burrill Phillips' new Concerto for piano and orchestra, Sylvia Muehling, soloist, and Tales of Our Countryside, with the composer, Henry Cowell, at the piano.

A review of the festival programs by Henry Cowell will be published in the next issue of the Musical Courier.

War Loan Drive Enlists Musicians throughout U. S.

Musicians throughout the country are actively volunteering in the U. S. Treasury Department's Second War Loan campaign for $13,000,000,000. In addition to personal pledges, they are making appeals and appearing on drive programs and on the radio, directly selling and influencing sales of war bonds, and war saving stamps.

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April 20, 1943
Sixty-Fourth Year

Await Union Decision on Rodzinski Charges

JAMES C. PETRILLO

Lue Dené Photo

Charges that Dr. Artur Rodzinski, in recommending that fourteen members of the New York Philharmonic-Symphony Society be not re-engaged next year, "had questioned the artistic integrity of these musicians and damaged their earning capacity," were still awaiting decision as this issue of the Musical Courier went to press. The charges were filed in behalf of the men by Calmen Fleisig, who was notified that a hearing would be held "some time in April," by Local 802 of the American Federation of Musicians in New York.

Fleisig sought to impeach the officers of Local 802 by filing charges against them on April 9 that the failure to act constituted a "dereliction of duty," Named were Jacob Rosenberg, president; Richard McCann, vice president; William Feinberg, secretary; Harry A. Suber, treasurer; and John Long of the executive committee. Under union rules, Fleisig said, a jury to try these charges must be chosen by the membership within ten days.

A reported growing shortage of symphonic musicians throughout the country is rumored as the reason for the delay in both instances. Local 802, meeting on April 11, voted to end the three per cent "unemployment tax" on union musicians due to the rise in musical employment and also decided that members may hold more than one playing job at a time.

James C. Petrillo, president of the American Federation of Musicians, is reported to be studying a proposed change in union regulations reducing the residence requirement before musicians moving from city to city may secure engagements in a new place. As head of the Chicago local, he is said to have secured similar changes in that city.

U. S. Supreme Court Upholds Composers

Closer cooperation between American composers and publishers in the dissemination of native music is expected to result, now that the highest court has defined the legal status of their relationship.

In the first decision on the copyright law in 200 years, the United States Supreme Court, on April 5, recognized the right of the composer to dispose of the extension of his protection under that law. The Court also held that, once disposition is made, the publisher is protected against a change of heart on the part of a creator of a work.

The Court divided on the question, five judges concurring in the opinion, with three dissenting, but no further action is anticipated. Justice Frankfurter upset the contention of one of the parties to the action that the law does not specifically mention the points on which the decision was based. He held that the Court had the right to "interpret" the intent of the law, and ruled that when a copyright protection of 28 years is granted to a composer, the rights to its extension for another 28 years may be sold by him before the expiration of the original period. Once these are sold, the purchaser, rather than the original holder, is entitled to the renewal rights.

Publishers and composers, under the decision, are not obliged to await expiration of the original copyright before making a new agreement as to the renewal rights.

Boston Saves Esplanade Series

By JULES WOLFFERS

BOSTON. — A threatened musical casualty of war has been averted here by prompt and intelligent action. The famous Esplanade Concerts have been saved for the people of Boston. This marks an important victory for those who believe that music is needed now more than ever, and a definite defeat for the "Abolish Music in Wartime" party.

After its regular season under Dr. Serge Koussevitzky, the Boston Symphony gives about a two-month season of "Pops" concerts followed, in turn, by a month of free outdoor programs in the beautiful Hatch Memorial Shell on the esplanade of the Charles River. Later in the summer came the Berkshire Festival, already a war casualty. Arthur Fiedler conducts both "Pops" and Esplanade concerts.

Two Schools of Thought

The Metropolitan District Commission, which controls and polices the esplanade grounds, believed that the gathering of 20,000 persons nightly during dimout might bring serious panic. An acute police shortage, it was felt, increased the danger of a catastrophic stampede in case of actual or rumored air-raid or other emergency. The M. D. C. accordingly proposed that the concerts should not be given this summer.

This statement was met by a storm of protest. While appreciating the motives of the Commission, many persons suggested that a way should be found to give the concerts without danger to the public. Editorials appeared in the leading Boston newspapers upholding this view.

Progressives Win

After considerable weighing of *pros* and *cons*, it was decided to give the concerts after all, but under somewhat different circumstances. As a result of an agreement worked out between Fiedler and M. D. C. Chairman Eugene C. Hultman, programs will start earlier and end within one-half hour after sunset, allowing enough time for the audience to leave before actual darkness sets in. Policing will be done by regular and auxiliary Boston police forces.

The season will open on July 22 and close on Aug. 25. Thirty concerts will be given, before an estimated aggregate of half a million people.

(*Please turn to page* 19)

Secretary Morgenthau Praises Artists' Work in Drive

The work of musicians is officially recognized by Secretary of the Treasury Henry Morgenthau in a latter to David Sarnoff, chairman of the National Music Week Committee, in which Mr. Morgenthau praised the contribution of the musical forces to the war effort and adds that "musicians have been of immense help in Treasury programs."

"They have given of their talents and energies with unfailing generosity to this and many other causes," he continued, and expressed the hope that National Music Week, from May 2 to 9, will "bring about notable results."

Giraud Government Seeks "New Marseillaise"

Another Marseillaise is being sought by the Giraud Government for the day when "French armies set foot on the continent of Europe and carry our victorious arms to Rome, Vienna and Berlin," the Associated Press reported on April 13.

In Algiers, the Secretariat of Information issued a statement that such a song is needed "to symbolize for future generations the great period through which we are living," as did La Marseillaise in the past.

The amount of the award was not revealed. Compositions must be submitted by June 1 and the government reserves the right not to make the grant if none is found suitable.

MARIA KURENKO SINGS WITH SOLDIERS

at Morrison Field, Fla., following her concert at Palm Beach. Henry Gregor, composer-pianist, was her accompanist.

Base Photographic Section, W. Palm Beach

Washington, D. C.

WASHINGTON, D. C. — Definitely American have been the newly instituted National Symphony Orchestra series of "15-30 Concerts"; built by and for American youth. Oscar Levant was heard in the first, playing the Gershwin Rhapsody in Blue, and the Concerto in F. Sgt. Eugene List was piano soloist in the second, brilliantly presenting the Tchaikovsky B flat, and Margaret Speaks sang some lovely songs in the final concert. Timely attractions were Bataan by Harl McDonald, a tone poem written in honor of heroes of the Philippines, and Batuque by the Brazilian Fernandez. Dr. Kindler, Mr. Hayes, the Orchestra and the youthful committees have done an excellent job on this innovation. Let's have more of progressively constructed programs like these!

A world premiere and two first Washington performances distinguished the next concert by the National Symphony Orchestra, when the young American pianist, Evelyn Swarthout appeared as soloist in Vincent D'Indy's Symphony on a French Mountain Air, and a Divertimento for string orchestra and piano by the young American composer, Ulric Cole.

Arnaldo Estrella, Brazilian pianist and first winner of the Columbia Concerts Award, who made his North American debut with the Philharmonic, made his second concert appearance, playing with the National Symphony for the first time anywhere the Piano Concerto No. 2 by his compatriot, Radames Gnattali.

The program was entirely Inter-American. This country was represented by Paean, by the Washington composer Mary Howe, which also received its first performance on this concert: Van Vactor's Comedy Overture No. 2: and Hobby on the Green, by Hilton Rufty, arranged for orchestra by Richard Horner Bales. The soloist on Feb. 17 was Jose Iturbi, heard in the Beethoven 3rd concerto.

(*Please turn to page* 26)

Van Grove to Direct St. Louis Opera

ST. LOUIS.—The St. Louis Municipal Opera Association has just announced the engagement of Isaac Van Grove as musical director of the forthcoming summer season, which opens June 4. O. C.

Beecham and Columbia Recording Reconciled

Sir Thomas Beecham and Columbia Recording Corporation announce that their controversy with respect to Sir Thomas' recording with the New York Philharmonic-Symphony Orchestra has been amicably adjusted, and Sir Thomas' suit against Columbia Recording Corporation has been discontinued.

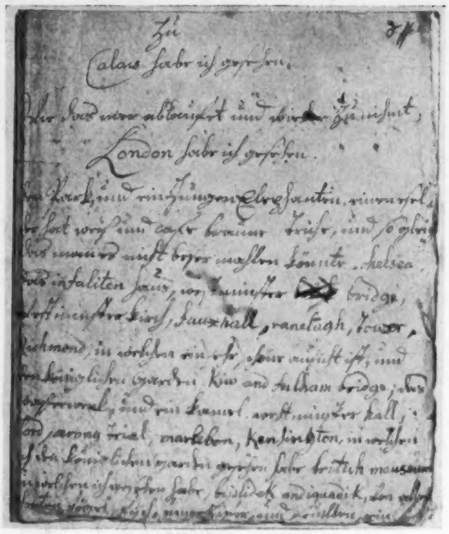
Creston and Schuman Win Academy Grants

Paul Creston and William Schuman, composers, have won this year's annual grants of the American Academy of Arts and Letters, it was announced by Dr. Walter Damrosch, President. The awards are $1,000 each.

Laparra Reported Killed in Paris Raid

Raoul Laparra, 67, composer, whose opera La Habañera was sung at the Metropolitan in January, 1924, was killed during a raid on the suburbs of Paris on April 4, according to a report by the United Press. He had composed other operas popular in France, including Le Joueur de Viole and L'Illustre Fregona, and had written books on Le Musique Populaire en Espagne and Bizet et L'Espagne. Of mixed Spanish and French ancestry, Laparra was born in Bordeaux in 1876, and won the 1903 Prix de Rome.

The Ellen Ballon photograph on Front Cover is by Bruno of Hollywood, N. Y. C.



A MOZART LETTER
written in childhood to his sister, Nanner'l.

MOZART'S NEGLECTED CONCERTOS

By CLARENCE ADLER, Mus. D.

"That the pianoforte concertos of Mozart are so infrequently performed is symptomatic of our decreasing appreciation of the beautiful when it is presented to us in simple, unsophisticated form," wrote the late Leopold Godowsky on Aug 27, 1925.

"Our musical regimen is growing so highly seasoned, eccentric, bizarre, *outré*, that simplicity—unaffected expression of feeling, emotion or sentiment—fails to react properly on our oversensitized faculties.

"Like drug addicts, we lose interest in the rational, sane and simple expression of life, resorting to artificial stimulants which result in exciting reactions.

"Great art, like all that is true and beautiful, is natural and direct.

"May I not make a plea for wider and greater attention to and appreciation for the chaste and divinely inspired music of Mozart—the apostle of truth and beauty?"

A "Neglected" Composer

Mozart is the least exploited and most misunderstood of all composers. It is a strange paradox that all the great musicians agree that Mozart stands out as the world's shining example of genius and one of the most perfect composers—and yet the very musicians who acclaim him in such a beautiful way neglect his music.

Just witness how little of Mozart's music appears on our concert programs. There have been numerous cycles of Beethoven, Brahms, Wagner, Mahler and other composers' music, but how often do we have an opportunity to hear Mozart cycles? It is true that a cycle of music by one composer is a terrific test of the composer and performer, but what composer can stand this test better than Mozart?

Many years ago, Ferrucio Busoni, the great Italian master, gave a complete cycle of Mozart concertos in Berlin. Perhaps there have been cycles of this master's concertos in Salzburg. I do not know. But I do know that the cycle which Leon Barzin and I introduced at Town Hall this season is the first and only one ever given in the United States.

Virgin Soil

Of the 28 concertos which Mozart wrote for the piano, a large number of them are as good as unknown here—virgin soil to all but a handful of Mozart scholars and Mozart specialists. It remained for this First Mozart Piano Concerto Cycle to bring a lot of shelved piano concertos before the public. In six concerts, in which fourteen piano concertos have been played, at least six have rarely or never been heard in the United States. They are: F Major—K.37, D Major—K.175, C Major—K.246, A Major—K.414, C Major—K.415, C Major—K.503.

Alfred Einstein, the famous musicologist and perhaps the greatest living authority on Mozart, tells me in a recent letter: "All my life I have tried to hear a performance of K.503 but I have never been able to. I cannot understand why the great pianists and less great ones neglect this wonderful composition."

Neither can I understand it. It is the most symphonic of all and has a *tutti* of grandeur and nobility. Mozart uses more polyphony in this concerto than any other, which shows the strong influence Bach exerted over him at that time. We all know of the warm friendship that existed between Philipp Emanuel Bach and Mozart.

It is a strange and puzzling fact that the music of the great John Sebastian Bach was unknown to Mozart until rather late in his short life.

It was through his friend, Baron Von Swieten, that the latter became acquainted with the music of the Leipzig Cantor.

History and Mozart's biographers tell us that his wife, Constance, could not appreciate the great genius of Mozart and she did not realize that Mozart was Mozart—to use her words—nor did anyone else at the time. She was, however, greatly responsible for the strong polyphonic trend which we observe in Mozart's later works. After she heard him play Bach's fugues, she said to her husband, "Why don't you write like that?" Soon after, we hear the influence of the thorough study of Bach's music in the last movement of the Concerto in C Minor, K.491.

The most contrapuntal of all 28 concertos is K.503, and yet as far as the records tell us, there has not been a single performance of this work in the United States.

I am fully aware of the risk of claiming outright that these works have never been done here at any time previously or that no one whatever has during all these decades undertaken more than a dozen of Mozart's clavier concertos in virtually chronological order in the space of a few months. It may conceivably have happened, but I think it doubtful and in the face of available evidence, I believe I have more or less blazed a trail.

Little Known Treasures

We hear, as a rule, only a handful of the piano concertos Mozart bequeathed us. Certain of the greater ones are always with us—the D minor, for instance, the "Coronation" Concerto in D major, the lovely A major, K.488, the E flat, K.482, the last one of all, in B flat, and possibly two or three others. But how often do we encounter the concertos of the composer's earlier period? I do not only refer to the four which, in his boyhood, he fashioned out of melodies by other celebrated masters of the day—men like Raupach, Schobert, Honnauer, Eckhard, P. E. Bach—but to his first original creation in the form—the Concerto in D, K.175—with its stunning contrapuntal finale—the one in C Major, K.246, in the "gallant style," for the Countess Luetzow, of Salzburg, the E flat, K.271, designed for the gifted French woman, Mlle. Jeunehomme, or the lovely, if slighter ones in A Major, K.414, and in C Major, K.415? I might extend the list of these precious and little known inspirations if anything were to be gained by it. But as I see it, these pearls are strewn in absurd profusion in the path of every musician and scarcely one ever pauses to examine them. Yet, I submit that it is our sacred duty to Mozart to make as much as possible of this priceless heritage.

Wrote for Talented Pupils

The creation of these deathless concertos was no soul-wracking labor to Mozart. He wrote them for certain talented pupils of his or else for himself to play at his own subscription concerts or "academies." He continually produced new ones because his audiences would not have been satisfied to hear him play one or two over and over again. As time passed and new tastes and ideals invaded the concert hall about half a dozen of these concertos remained in vogue. The smaller-scale ones, for all their ravishing charms, were, if not forgotten, at least suffered to fall victims to indifference.

Even in Mozart's own city, in the Vienna of a happier day, it was altogether exceptional, as Viennese musicians have told me, to encounter most of these less familiar concertos that are listed on my programs. There, as here, it was almost invariably only the better known ones that received attention.

A False Valuation

Even the great mass of concert-goers have a decided misconception of the import of his music and interpretation of it. They speak of it principally in such terms as light, charming, agreeable, melodious, feminine—almost in the same terms as one speaks of a delightful comic opera. They fail to understand the subtleties, wit, drama, tragedy, dignity and majesty. What pages in music are more tragic than the closing ones of the C Minor concerto, and what music possesses more romantic charm and erotic poetry than the Romanza of the D Minor?

No composer understood dissonances better than Mozart, not even the moderns of today. He did not try to avoid them or hide them but thrust them boldly on the ear, just as he did not try to avoid the many unpleasantnesses and adversities of life, knowing full well that after the dissonances comes harmony, after darkness, light.

MORIZ ROSENTHAL AND CLARENCE ADLER DISCUSS MOZART'S CONCERTOS
for the piano during a recent holiday at Lake Placid, New York.

TWENTY YEARS OF AMERICAN COMPOSERS

By FRIEDE F. ROTHE

Part II

FOLLOWING the splendidly individual contributions of Ives and Ruggles (Ives before 1920 and Ruggles in the early 'twenties) the period between 1920 and 1940 takes in the music of five generations of composers. Some of the most important music written by these composers, covering more than forty years of creative effort, is found in this period.

Those selected to fill the five categories of overlapping generations are not all of equal merit; neither may some deserve to be included to the exclusion of others. In selecting less than fifty from almost 500 American creative figures now occupied in the field of serious music, some omissions are inevitable, and to the fallibility of individual choice this writer unreservedly pleads. The composers thus omitted may be certain that time will write the final verdict on the merits of the various Americans.

To the generation of Ives and Ruggles belong Edward Burlingame Hill (1872), Arthur Farwell (1872), Daniel Gregory Mason (1873), John Alden Carpenter (1876) and David Stanley Smith (1877). With the exception of Farwell, who studied almost entirely in Europe, they all come from either Harvard or Yale, (which at that time meant Paine and Parker) and finished off with D'Indy, Widor and others.

The second generation includes Marion Bauer (1887), who pursued her studies in America and France, Louis Gruenberg (1884)—who studied with Busoni—Wallingford Riegger (1885), America and Berlin, Arthur Shepherd (1880), American trained, and Emerson Whithorne (1884), product of America and Vienna. To this group may also be added Edgar Varèse (1885), French composer, who came here in 1919.

The Middle Generation

The next two generations, among whom may be found those composers who constitute the richness of this period, include the greatest number of composers. Those belonging to the third take in Henry Cowell (1897), Richard Donovan (1891), Howard Hanson (1896), Roy Harris (1898), Frederick Jacobi (1891), Harrison Kerr (1897), Douglas Moore (1893), Walter Piston (1894), Quincy Porter (1897), Bernard Rogers (1893), Roger Sessions (1896), William Grant Still (1895), Randall Thompson (1899), Virgil Thomson (1896) and Bernard Wagenaar (1894), who came here in 1921 from the Netherlands where he received his training. Save for Cowell, who is an auto-didact taught to some extent by Charles Seeger, all the others studied entirely in America (usually a university, then Ernest Bloch) or America plus Paris or Berlin. (Paris usually means Widor, D'Indy and Boulanger.)

The fourth group includes George Antheil (1900), Nicolai Berezowsky (1900), Marc Blitzstein (1905), Elliott Carter (1908), Israel Citkowitz (1909), Aaron Copland (1900), Ruth Crawford (1901), Paul Creston (1906), Ross Lee Finney (1906), Hunter Johnson (1906), Normand Lockwood (1906), Otto Luening (1900), Colin McPhee (1901), and Paul Nordoff (1909). Again we have an auto-didact in Creston; Crawford and Nordoff studied at home, Luening in Europe and the rest at home and in Europe, mostly with Boulanger. Here also Hill, Piston, Sessions and Copland begin to figure as teachers.

Music for Use

Although several of the younger composers who constitute the fifth generation show great promise indeed, there is an impression felt as of a falling off; as if the soil were momentarily parched after a third sowing. There may be other young men, however, who have not yet been heard from. This group includes Paul Bowles (1911), Henry Brant (1913), David Diamond (1915), Robert McBride (1911), Conlon Nancarrow (1912) and William Schuman (1910). All home grown products, they are largely motivated by a *Gebrauchsmusik* aesthetic.

This trend, which also embraces several composers of the older groups, is particularly to be noticed in the years following the depression. These composers' general attitude seems to be: "Why create what nobody wants? Why be poor? There is money to be made in the theatre, the movies. There are performances to be had from school orchestras and choruses—and besides in this manner we are fulfilling a need." This may be a rationalization, but it need not be. Although a great deal of this point of view was taken over directly from Germany—rather belatedly—it nevertheless also has its validity here. The important thing as before, is to write music and not bad music. Only each composer alone can answer this, as will be seen.

It is entirely natural that each group and each person within a group should be confined to the boundaries of time and space; *i.e.* that each composer, with certain exceptions and reservations, will partake of a style, a technique or an aesthetic common to all. Thus, however different are the composers of the first group, the general tendency among them is towards impressionism, neo-romanticism, the realistic orchestral palette of Strauss. This is characteristic of the independents Ives and Ruggles as of the conservatives Hill and Mason, the consciously nationalist but nonetheless imitative Farwell, the very personal Smith, and the jazz orientated Carpenter.

Some Innovators

Similarly the next group, also propelled by like influences, now combined with Stravinskyan rhythmic freedom and Schönbergian harmonic freedom, includes the dissonantists Bauer and Riegger, the complete innovator Varèse, the jazz impressionists Gruenberg and Whithorne, and the romantic Shepherd.

The difference in character and intent in the musical personalities of the following two groups is equally pronounced. It can now be seen that the leveling predicted as the outcome of the innovations of the 'twenties, never took place, as it never did in previous periods of change or development.

The new harmonic resources, the dissonant counterpoint, or merely the polytonality that it is with some, the return to a polyphonic texture and with that to supposedly earlier forms, may be characteristic of most of these composers; but only in so far as they all had to partake of the materials at their disposal and be influenced by the aesthetic of their age.

The extent to which they have attained, or will attain, a significant stature is in exact ratio to the depth and resources of their inner creative attributes and to the degree of their technical equipment in coping with the limitations of their time. For until a composer achieves a complete and significant individual expression, the means at his disposal are always limitations.

This survey will not claim to be an exhaustive study of the composers mentioned; its design and scope being of another nature. But it will attempt to estimate the importance of their achievements and consequently their respective places in this active and rich period of musical growth.

Jazz and Folk Idiom

Beginning chronologically with the first group and alphabetically with John Alden Carpenter, we come to a composer who has long been thought of as particularly American. Considering Skyscrapers (1926), which is the center of this contention, as essentially ballet music, and as descriptive of a scene and a period, this is true enough. The America of the tunes and rhythms of popular jazz sources is effectively captured, while Stravinsky, Carpenter's own invention and a natural amount of banality are convincingly blended.

In the realm of serious or absolute music, however, he is not always similarly successful. The String Quartet (1927), and the Violin Concerto (1937), are relatively unimportant not so much because of the mixture in styles (impressionism aided by a bit of modernism), but because of their occasionally undistinguished material and treatment.

Farwell, it seems (and more is the pity), will go down more for his pioneering in the cause of American music than for his own creative contributions. In art, pioneering for any cause is fraught with danger to the pioneer, however inestimable may have been his spade work for those who came after. And in the end one cannot always even be sure whether it was necessary. But it does appear that some must pioneer and others create: there is to be remembered, in this connection, the unmistakable talent of Balakireff, rather obscured by the more productive of the Russian Five.

In any case, Farwell's founding of the Wa-Wan Press for publishing American music and his early experiments in an idiom based on that of the American Indian were interesting phenomena — the latter pursued by other composers, especially by the gifted Charles Wakefield Cadman.

In Edward Burlingame Hill, long the upholder of tradition as head of Harvard's department of music, we have a composer whose impressionism bears a genuine affinity to a New England imagery of equal limpidity, color and suggestion. His technical mastery, however, essentially conservative and expert in the means of his expression, is unfortunately not balanced with a similar equipment in purpose and thought. A composer with three symphonies of small weight, Hill can nevertheless show that a score completely designed to fulfill every requirement of good taste, can have its special charm, as happens with the Concertino for String Orchestra (1940).

A composer whose outstanding work, the Symphony No. 3 (Abraham Lincoln), is thought to be better than the usual run of his scores, Daniel Gregory Mason is included more for the fact that he may be underestimated than accorded just appraisal. Though his style may be divorced to some extent from our day and his depth of expression never overwhelming, he may possess a meaning which a longer perspective might more easily disclose. As professor at Columbia University, he for some years has exercised influence.

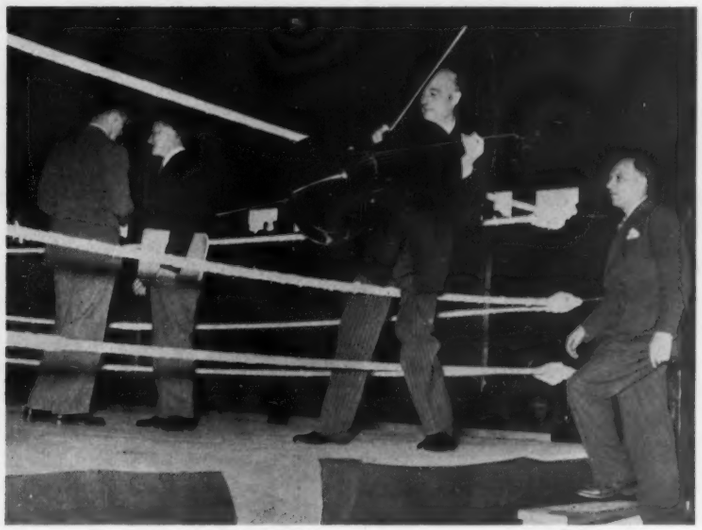
David Stanley Smith, who last year resigned as head of Yale's music department, has a musical character of great strength, if not of great individuality. Ten years ago a review of contemporary American music would perhaps not have included him; but today, along with the over-adulation of Sibelius and a return to a more romantic and lyrical vein, it becomes apparent that what a composer has to give that possesses intrinsic source and meaning, has value in any age. His Quartet No. 8 in A Major, Op. 77 (1936), is such a work: a work whose romantic drive and direction is above all purposeful, and while several styles and moods do at times collide, its sonorous texture and lucidity make it a solid contribution.

(To be continued.)

The second installment of Miss Rothe's study of five groups of American composers continues the interesting survey of present-day tendencies in their historical perspective. The previous section (April 5 issue) considered the work of Charles Ives and Carl Ruggles. The writer's views and critical appraisals are her own and not necessarily those of this publication.

10 YEARS AGO AT EASTMAN SCHOOL FESTIVAL OF AMERICAN MUSIC given under the direction of Dr. Howard Hanson in 1933. From left to right, front row, Irving Landau, Lazare Saminsky, Dr. Edward Burlingame Hill, Bernard Rogers and Lawrence Powell; second row, Burrill Phillips, Douglas Moore and William Grant Still. Photo by Paul W. Davis

BEATING THE "BLITZ" WITH MUSIC



PLAYING FOR THE ALLIED FORCES.
Michel Cherniavsky lifts his rare Guarnerius cello into a boxing ring at Edmonton, Alberta, where last January with his brother Jan, pianist, he played for 3,000 Canadian and American service men. Jan Cherniavsky is standing, with music, at left.

By RUSSELL KERR

When Michel Cherniavsky returned from a several days' concert trip to Malvern, three hours' journey from London, he found the place where his hotel stood roped off and a large crowd gathered. It was the tragic autumn of 1940, with the Blitz at its height.

He had gone with only an extra suit and his two elder sons, and thereby had escaped almost certain death. For Albany House had been reduced partly to rubble, and the ARP warden brandished a list of the missing.

He recited the casualties—the wife of the manager, several guests—seven in all, including the name of Cherniavsky.

"But I am Cherniavsky," protested the cellist.

With his English sporting instinct aroused, the warden muttered: "Oh, I say! Good!" Then he turned and called in stentorian tones: "We've got the musician here!"

Musical Ambassadors

Mr. Cherniavsky, now visiting this continent, and with his brother, Jan, pianist, giving joint recitals throughout Canada in aid of Russian war relief, relates that he lost most of his belongings, including his collection of music and—important for almost every artist—his collection of press "cuttings."

He arrived in Canada in October, 1942, from England, to join his wife and their three youngest sons. The two eldest, Michael, 22, a Balliol scholar at Oxford, is in the British infantry, and David, 20, a cellist, who studied at the Royal Academy of Music, is in the music section of the R. A. F.

Jan Cherniavsky was in Vancouver, and joined his brother especially to give these benefit concerts under the auspices of a committee headed by Mrs. Winston Churchill. They played 15 in all, from Victoria to Montreal, and collected some $12,000 for the fund, which was founded in England for Russian aid, and in which a number of prominent artists participated.

Canada Goes "All Out"

Canada has been tremendously impressed by the courage of the Red Army, and in many places where they played, Mr. Cherniavsky relates, the hotel insisted on their staying as guests of the management. "When Jan got ill with laryngitis one day," his brother recalls, "the nurse who tended him refused any fee, saying, 'That's my bit for the cause'."

Between these concerts, the brothers gave lavishly of their musical services for the men of the Canadian army and air forces. They played everywhere, in halls, barracks and even in a sports arena, where the ropes were already up for a boxing bout. There were such enthusiastic reactions that the men of the services, not particularly flush with money, insisted on contributing their mite too.

On his arrival from Britain, Mr. Cherniavsky and his brother were guests at Government House in Vancouver, of His Honor the Lieut.-Governor and Mrs. W. C. Woodward. Their tour was throughout a triumphal progress. At Ottawa, in Government House, under the patronage of His Excellency the Governor-General of Canada, the Earl of Athlone and H.R.H. Princess Alice, where they stayed as guests, a concert of rare historical interest took place on Feb. 23 last, attended by 150 invited guests, all from the diplomatic and official families of the various nations. "It was a most interesting experience," said the cellist.

Concerts in England

Mr. Cherniavsky was in the thick of that heroic and triumphant effort by which the British people overcame the grim threat of total annihilation in 1940. Music played a most important part in that victory of the spirit. Merely to hear the artist tell of this great effort of an entire people to make light of difficulties is inspiring.

Concerts sprang up everywhere, following the pioneer example of Myra Hess in founding the National Gallery noonday programs. Artists gave their services. They went out on trucks throughout the country, played for the blitzed towns, gave 40-minute concerts for the searchlight crews of the anti-aircraft battalions, in their hidden stations. Only recently Miss Hess has opened a second series in the Stock Exchange building in the City, or financial section, at which the same noted artists appear for nominal admission prices.

"Beethoven has never meant so much to the people of Britain as now," Mr. Cherniavsky relates. "Concerts are sold out when his works are announced. It seems as if they sound the heroic note and typify to people what they are living through today."

Played for Queen Mary

One of Mr. Cherniavsky's proudest days was when he played in a special command musicale about 16 months ago for Queen Mary at her retreat in the country.

"The occasion was extremely informal, and after the music had been played in the Queen Mother's drawing room she wished to receive the artists and chatted with us for some minutes, saying that music, too, meant more to her than at any other time in her life. The guests were principally men of the services.

"We also played in some most remarkable celebrity concerts, in which a group of well-known artists including Mark Hambourg, Yelly D'Aranyi, Ivor Newton and myself took part. One of these took place on April 6, 1941, at the Sheldonian Theatre in Oxford, which had never previously been given for any other purpose than academic use. The audience consisted predominantly of the armed forces in the vicinity, the only invited guests being a few titled people and other high officials.

Music in the R. A. F.

"I think Americans will also be interested in the work that is done to use the talents of musicians in the British forces. In the first World War everybody went into the trenches, but today they are encouraged to use their particular skill. The RAF Orchestra contains some of the best artists. Everywhere musicians in uniform travel throughout England entertaining the forces.

(*Please turn to page* 22)

Brahms' Requiem Given At St. Thomas' Church

J. Abresch Photo
ROBERT NICHOLSON

Bruno of Hollywood
FLORENCE MANNING

Over thirty years ago, two English organists performed their duties in the Counties of Yorkshire and Cumberland in England: Dr. T. Tertius Noble at Yorkminster Cathedral and Prof. Alfred H. Strick at a Parish Church in Cumberland.

Commemorating the 30th anniversary of Dr. Noble at St. Thomas' Church, New York, the choirs of these two musicians presented Brahms' Requiem, on Palm Sunday at the church and over WNYC on April 17. They were assisted by the glee club of Duke University. Florence Manning, soprano, and Robert Nicholson, baritone, were soloists in the broadcast. Miss Manning and Arthur Kent, baritone, were soloists at St. Thomas'. The 150 voices included St. Thomas' Choir, State Teachers College Choir, Farmville, Va., directed by Prof. Strick, and Duke University Glee Club, trained by Prof. Barnes. Dr. Noble conducted both performances.

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CHICAGO

(*Continued from page 3*)

lence; Rose Bampton, of the beautiful soprano voice, was regal as Elizabeth, and paeans could be set down in reviewing the sterling work of Marjorie Lawrence, whose delineation of Venus will live as a great achievement; likewise the Wolfram of Lawrence Tibbett. The entire success of the production conferred prestige on Conductor George Szell.

Helen Traubel and Lauritz Melchior reached new heights in the performance of Tristan, which had further to recommend it the magnificent singing of Kerstin Thorborg and Alexander Kipnis, and Erich Leindorf's capital reading of the score.

Boris and the Don Sung

The climax of the season was reached with Boris, for even the tiniest roles had stellar interpreters. Kipnis was the mad Tsar, a role he invests with tonal beauty and a knowledge of the stage that bespeaks an actor-tragedian bred in the best Russian tradition. The others of the cast rose to the occasion under the authoritative guidance of Mr. Szell, a master conductor.

Due to the indisposition of Bruno Walter, Paul Breisach was called upon at the last moment to conduct Don Giovanni. Breisach strengthened his position as a conductor of resource and *savoir faire* in a performance that had for chief factors the fascinating Don of Ezio Pinza and the outstanding Leporello of that unrivalled basso-buffo, Salvatore Baccaloni.

The Barber of Seville, Aida and La Traviata formed the balance of the bills offered during the final week. In the Rossini opera, directed by Frank St. Leger, some of the protagonists burlesqued song and comedy to keep the audience convulsed with laughter.

A somewhat reduced corps de ballet spoiled slightly the pleasure derived from an otherwise homogeneously fine Aida.

Though Licia Albanese appeared to be in top-notch form as Violetta in Traviata, the concluding performance of the engagement fell somewhat below par. This was through no fault of the diva nor of Lawrence Tibbett, who sang the elder Germont, but of those who evidently were in a hurry to catch a train for Cleveland, where the entire company appeared for a week before returning to Manhattan.

Defauw, Kurtz and Lange Conduct Symphony

Désiré Defauw made his debut as musical director and conductor of the Chicago Symphony Orchestra in a special concert for sustaining members. The new chief, who takes over duties as the Symphony's third conductor next fall, aroused the enthusiasm of a select audience in a program including works by Berlioz, Prokofieff and Stravinsky.

In his first guest appearance with the orchestra, Efrem Kurtz created a most favorable impression. His soloist, Gregor Piatigorsky, held most of the spotlight through a magnificent performance of the Haydn concerto, evidently a popular composition with our audiences, since the work had been programmed no less than twelve times previously.

If the new conductors were satisfied to build programs on orthodox lines, Hans Lange chose more diversified ones. He introduced several novelties between established favorites. Of the new compositions, a Little Symphony by Robert L. Sanders was the most original and whimsical, though Music of the Marines by our own David Van Vactor carries the martial note to patriotic fever, and on first hearing a Concertante Symphony by Stamitz made a more direct appeal.

Collins Plays His Concerto

Edward Collins has been honored in his home town often in the past in the triple roles of composer, conductor and pianist. When he appeared as soloist at a recent Chicago Symphony concert, he gave the first presentation of his new Piano Concerto No. 3, which scored as decisive a success as his two previous ones introduced here with the composer at the piano under the same auspices. Collins, an innovator of imaginative trend, has developed into an ultra-modernist, if we take his latest opus as criterion. It requires virtuoso technic to achieve the pages devised by the composer whose pianistic prowess permits him to bring into play remarkable velocity in octaves and scales, and a tone of beauty and brilliance in cantabile passages. Mr. Collins was recalled five times —a near record at these concerts.

Patricia Travers made known here the Prokofieff Concerto for Violin No. 2. In the taxing and none too grateful modern composition the young talented artist created an indelible impression.

Annually at this time, Edward T. Ryerson, president of the Orchestral Association, steps on the stage of Orchestra Hall to ask the patrons of the symphony to patronize the cause of good music more generously and to donate cheerfully to an institution that needs support more than ever.

Ravinia and Grant Park Concerts Assured

This office is able to announce unofficially, the resumption of the Ravinia Festival Summer Series by the Chicago Symphony Orchestra, to be led during the six weeks' season by four outstanding figures of the musical world. Likewise, the Grant Park Open-Air concerts will no doubt get under way early in July.

Nelson Leads Beethoven Mass

The Apollo Musical Club, which has given a generous fifteen per cent of its members to the armed services, gave its spring concert at Orchestra Hall for the benefit of the USO, presenting the second Chicago performance of the Beethoven Missa Solemnis, which it introduced here in March, 1938. Admirably drilled, the entire ensemble performed with military precision and sonority under Nelson's eloquent baton. The presentation of the Mass in D adds considerably to the renown of the choristers, leader, assisting vocalists, Esther Hart, soprano; Virginia Auyer, contralto; Charles Sears, tenor; Mark Love, bass, the Chicago Symphony, and Robert Birch, organist.

Maria Noelte at Northwestern

The Northwestern University Women's Glee Club, in its concert in Cahn Auditorium, Evanston, was fortunate to have for guest soloist Marie Noelte, soprano, and wife of the distinguished composer, theorist and teacher, Albert Noelte. Mme. Noelte's contributions included Pamina's aria and that of the Queen of the Night from Mozart's Magic Flute; Una voce poco fa from Barber of Seville, and the Mad Scene from Lucia.

LILY DJANEL

whose appearance in Chicago as Carmen was her 16th impersonation of this role with the Metropolitan Opera since making her debut in it with the company last season. The performance was broadcast over the Blue Network. It was the 98th impersonation of Bizet's heroine by Miss Djanel.

Marian Anderson at Civic Opera House

In her second recital of the season, Marian Anderson packed auditors solid in the vast confines of Civic Opera House. She rewarded her innumerable admirers by as fine singing as it has been our pleasure to hear this year.

Catholic High Schools Festival

The fourth annual music festival of the Chicago Catholic High Schools found every seat occupied in Orchestra Hall and the thousand participants doing expert work under expert conductors.

Waterman Conducts Lawrence Choir

Annually Carl J. Waterman brings his famous Lawrence College Choir to Chicago to gratify all who enjoy the best in *a cappella* singing. The distinguished conductor and his choristers filled Goodman Theatre for their single concert. Students now in the armed forces have been replaced by younger recruits among the boy singers of the school, but as a whole the Lawrence Choir remains high among collegiate organizations. Director Waterman, a fine disciplinarian understands the voice and has imbued the group with niceties in light and shade, excellent tonal balance, and perfection of attack.

Robert Macdonald Studio Notes

Helen Kettner's new anthem, I Will Lift up Mine Eyes, had a first hearing on April 11 at the morning service of the First Congregational Church of Wilmette. Miss Kettner's theory work has been with Dr. Rossetter Cole at the Macdonald studios.

Another student from the same school is Carl Strum, engaged as a member of the Northerners Octet, appearing each Wednesday evening over Station WGN. Mr. Strum is also tenor soloist at the Pilgrim Congregational Church of Oak Park.

Amanda MacDonald Group Appears

Presenting scenes from La Boheme, Faust, Traviata, with professional singers, Amanda MacDonald, director and accompanist of the Opera Intime, has hit upon an entertainment that appeals to clubs and schools alike. At Max Strauss Center under the auspices of the Jewish People's Institute, her streamlined version of excerpts from popular operas met with such favorable response that a repeat performance was immediately arranged, as has been the case wherever the little company appears.

Levy and de Sellem Pupils Score

Weekly the American Conservatory invites the general public to attend in its own recital hall in Kimball building, and every Saturday afternoon throughout the Collegiate year, students of the school are heard before large audiences.. At one of these functions, piano students of Heniot Levy and voice pupils from the class of Elaine de Sellem equally divided honors. Margaret Breidenbach, who played the Moszkowski Scherzo-Valse, upheld the Levy high standard, and Betty Jane Bridges, singing Mi Chiamano Mimi, was particularly successful as a product of the voice teacher.

American Conservatory Notes

Robert Klimes, piano pupil, played the Rachmaninoff C minor concerto with the Morton High School Orchestra at the Conservatory's spring concert.

Blenda Sterner, of the Heniot Levy studio, was heard in a piano recital in Kimball Hall.

Evaline Doeing, organ pupil, won the Bertha Ott recital award in the organ division of the Young Artists contest conducted by the Society of American Musicians. Russell Stepan, another pupil, won first place in the primary division of the piano contest.

Betty Jeffries, soprano pupil, and Lydia Smutny, piano pupil, with Edith Hoffner Robson, accompanist, were presented in recital by the Music Study Class of Chicago, at the La Salle Hotel.

President Roosevelt Praises Aims of Music Week

The approaching observance of National Music Week, May 2 to 9, is especially significant in the opinion of President Franklin D. Roosevelt. In a letter to Secretary C. M. Tremaine, of the National and Inter-American Music Week Committee, Mr. Roosevelt states that music has assumed an "ever-increasing importance in international understanding" and "will contribute much to strengthening the bonds of friendship and cooperation among the Americas and the other free peoples in the peaceful world of tomorrow."

The President's letter follows:

"I wish to express my appreciation for the work carried on by your committee through the National and Inter-American Music Week Program. This year the celebration of Music Week is especially significant.

"For two decades your organization has emphasized the vital role of music in our national life. That program was broadened two years ago to include an interchange of the musical treasures of all the Americas. Last year, you further aided freedom's cause by encouraging the study and enjoyment of the music of the United Nations.

"Music builds morale. It inspires our fighting men on battlefields abroad and in training camps at home. It spurs soldiers of the production front to new goals. It refreshes all of us, young and old alike, as we move forward in our wartime tasks to inevitable victory.

"Throughout the centuries music has well served as the universal language. As modern science conquers time and space, music assumes an ever-increasing importance in international understanding. It will contribute much to strengthening the bonds of friendship and cooperation among the Americas and the other free peoples in the peaceful world of tomorrow."

Allan Jones on Tour

Allan Jones, screen, radio and opera tenor, joined the USO-Camp Shows unit on March 30 at Fort Benning, Ga., for a tour of southern camps. He was scheduled to appear at Fort McClellan, Maxwell Field and Camp Rucker, Ala.; the Pensacola, Fla., Naval Air Station, and Keesler Field, Miss.

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THIS IS RADIO

By ALFRED HUMAN

Times have changed in broadcasting, as in the Army.

Any lad you know in today's Army can inform you that the male adult who has attained the ripe age of thirty is entitled to be greeted deferentially as "Pop," as befitting his advanced years. As for the animated bundle of infirmities who creeps along under the incredible weight of forty or fifty years, he is regarded simply as a refugee from the graveyard.

It was the same in radio only a dozen years ago. Today we find a new spirit of maturity throughout the institution of broadcasting. Mentally as well as chronologically, radio has grown up.

Radio absorbed vaudeville. Executive as well as entertainer stepped from theatre to studio and brought with them their impedimenta as well as virtues. The new sublimated version of vaudeville today is as different from radio fare of those days as the modern motion picture *palacio* is different from the screen-and-piano theatre of the pre-Pickford period.

But radio remains chiefly entertainment, variety, vaudeville. And vaudeville means time-tables and schedules.

War demands by governmental agencies have made temporary inroads into programs, cutting in deeper than ever. We can feel grateful, therefore, that the longer musical programs remain unscathed.

We hear solid hours of Toscanini, Stokowski, complete Philharmonic Symphony programs, all-afternoon Metropolitan performances, full-length recitals on occasion. In addition to the music purveyed by the Columbia, NBC, Mutual chains, we can turn the knob to WQXR, or to New York's municipal WNYC, which is competing so sharply for the musical listener with WQXR. We cannot pull in the Pacific Coast station which won somebody's prize for musical excellence, but we can find a wealth of wave-lengths from afar, even from foreign lands, many with worthy and unhackneyed offerings.

Which brings us again to the few who still balk at the airwaves. We have just learned from Frederick Ochsner's book, This Is the Enemy, the identity of one man who has the most absolute aversion for radio. He dislikes broadcasting and records with equal vehemence, so we are told. He is Herr Hitler.

COMMENT & IMPRESSIONS

If awards for achievement were in order, Prize No. 1 would go to NBC... Sam Chotzinoff, who heads what is gayly known as "serious music," should probably share the honor with Arturo Toscanini for the gratifying conversion of the world's premier conductor to the cause of contemporary American composers . . . Never mind quibbling that Toscanini has chosen only "conservative" scores; that is his artistic prerogative . . . Anyhow, Master Stokowski, co-conductor of the NBC Symphony, now one of our Upper Three orchestras, is doing NBC's duty nobly for the latter-day articulates . . . Several of the patrician players of the Philharmonic have been tapped by NBC, we hear.

Another award must surely go to Columbia and Howard Barlow . . .Barlow's record as a path-breaker for American creative talent is impressive . . . Furthermore, Columbia's Barlow has expanded immensely as a conductor, commanding an orchestral sense, based on authentic talent and conducting experience of amazing scope . . . Barlow won his rank the hard way . . . When the Columbia master of scores, Julius Mattfeld, finds time, maybe he can tell us exactly how many thousands of hours Barlow has traversed these pages.

At least in one governmental quarter, music is recognized as an essential . . . The Treasury is utilizing every name available in the War Bond and Savings Stamps campaigns . . . This important Treasury drive is directed by William B. Murray, who used to be a musical journalist, and a fiery, unafraid lad was he, who enjoyed puncturing stuffed shirts and banishing termites . . . One executive estimated for us that the musical talent donated to the Treasury would represent a solid million dollars in service value—don't ask us how he arrived at this figure, which looks low to this observer.

Pan-Americana

Emma Otero's voice, with the Spitalny orchestra, Sunday noon, WEAF, is appealing and sympathetic, especially when she essays the briiiiant bits and folksongs in her clear, crisp Spanish.

Our Brazilian neighbors were probably enchanted with Jennie Tourel's adept Portuguese when she sang for twenty Brazilian radio stations on April 11 with Raymond Paige's orchestra . . . This is the type of invaluable service now being performed for Pan-American relations by the Office of the Co-ordinator of Inter-American Affairs, which broadcast Miss Tourel's recital via telephone from New York . . . The Brazilian composer, Carmargo Guarnieri, was represented by his "Sai Arue."

Pan-American friends constantly admonish us that the surest method of cementing friendliness is to offer more music of Pan-American musicians, then more, rather than dinning our own art into their ears . . . Sounds hard-boiled but realistic.

Gregor Piatigorsky's profoundly moving cello art was dominant on the Philharmonic Symphony hour, WABC, with Conductor Fritz Reiner providing a precise and beautifully adjusted orchestral background for the Schumann Concerto effectively . . . Reiner also led Mendelssohn's "Italian" Symphony and the Gershwin-Bennett Porgy and Bess setting.

Dr. Frank Black, general music director, NBC, will conduct the entire summer season of the NBC Symphony, which opened on April 18. The only exception will be on April 25, when Arturo Toscanini conducts a special war bond concert in Carnegie Hall with Horowitz as soloist. Dr. Black's engagement ends the previous five-year policy of having several guest conductors during the summer.

4 Music Week Premieres

Four prize-winning works will have premieres on radio networks during National Music Week, May 2 to 9. The patriotic song selected from 2,000 entries, in the competition sponsored by the National Federation of Music Clubs and the NBC, will be heard on the first day. Leopold Stokowski, Lawrence Tibbett, Maj. General Howard Bronson, U. S. Army, and Dr. Ernest La Prade were the judges.

Emerson Meyers' prize-winning Suite for Clarinet and Strings, winner of the Federation's national chamber music contest, will be heard on the Blue, May 4. Franz Bornschein's Joy and Eunice Lea Kettering's Johnny Appleseed, winners in the choral competition of the Federation, also will be heard, the first with Dr. John Warren Erb conducting a chorus of sixty from the First District of Maryland, on the Blue, and the second with Hugh Ross directing the Schola Cantorum and CBS Orchestra over Columbia stations.

•

Doris Doe, mezzo-soprano of the Metropolitan, was soloist on April 6 with Roy Shields' orchestra on NBC . . . Hertha Glaz, contralto of the company, was featured on the April 8 broadcast over the Blue Network of the Metropolitan Opera Guild.

•

Neysa Dickinson, English child pianist, protegee of Ethel Leginska, was heard over KPAS on the Pianists of the Future program.

•

Enrico D'Amicis, tenor and voice teacher, presented a special program, Sing for Victory, over WNYC on March 24.

BRUNO WALTER and JOSEPH SCHUSTER

looking at the score of Haydn's Cello Concerto, which Mr. Schuster played on April 11 with the New York Philharmonic-Symphony, Mr. Walter conducting, in a concert broadcast over CBS. Mr. Schuster on May 4 starts a weekly series over the same network, playing sonatas and smaller works.

Larry Gordon Photo

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THE DANCE: Vast Popular Success For N. Y. Ballet Series

By ROSALYN KROKOVER,
Dance Critic, Musical Courier

If there is a doubt in anyone's mind as to the popularity of ballet, all one has to do is step into the Metropolitan Opera House during the current ballet season. Virtually every performance is a sell-out, and standing room is generally exhausted.

Although there were no novelties when Ballet Theatre opened on April 1, the program was a substantial one. Tchaikovsky's Swan Lake is always a memorable occasion when the spiritual Alicia Markova dances Odette, the Queen of the Swans, and with the virile André Eglevsky as Prince Siegfried it was doubly so.

Aside from the majestic dancing of the soloists, the ballet was not up to the usual Ballet Theatre standards. The corps de ballet, which had grown to be the pride of the company, was a bit frayed at the edges and Mois Zlatin, the conductor, seemed to be afflicted with tempo trouble.

Antony Tudor's Pillar of Fire, the second work presented, is still one of the most compelling ballets in the entire repertoire. The cast, Nora Kaye, Hugh Laing, Annabelle Lyon, Lucia Chase and Antony Tudor, was unchanged, and each character was sincerely portrayed.

The popular Fokine ballet, Bluebeard, closed the program. Kaye took the part of Floretta, Eglevsky was seen in New York for the first time as Prince Sapphire, and Karen Conrad danced Boulotte. In spite of Eglevsky's greatness as a dancer, he has not the essential qualities to provide the dash and romance that was typical of Skibine. Conrad's technique sparkled with perfection but there was no apparent dramatic quality in the interpretation.

The other dancers—Nora Kaye, Lucia Chase, Annabelle Lyon, Anton Dolin, Runanine, Semenoff, Robbins, Reed, and the entire cast—were all excellent. This ballet will always stand up as first-rate theatre entertainment. The orchestra played exceptionaly well under Antal Dorati, who conducted both Pillar of Fire and Bluebeard.

Helen of Troy Bows

The season's first novelty, Helen of Troy, was presented along with Aleko and Princess Aurora on April 3. The Fokine version of Helen was first seen in Mexico last summer. Since then it has been completely revised by David Lichine. The Offenbach score was arranged and orchestrated by Antal Dorati. Marcel Vertes, the artist for Bluebeard, furnished the designs for the scenery and costumes, and it was produced by G. Sevastianov.

Vera Zorina, in the title role, was unhappily cast and costumed. The choreography was not sympathetic to the engaging qualities which have skyrocketed the beautiful dancer to fame. Paris was danced by Eglevsky; his work, too, might have been shown to much better advantage if he were more becomingly costumed. Jerome Robbins was at home as the ever-present Hermes and injected as much humor, within the necessary limitations, as was possible. Less prominent parts were taken by Jean Hunt, an adorable little Lamb, Sono Osato, Rosella Hightower, Lucia Chase, Semenoff, Reed, Kriza, Saddler, Lazovsky.

As the ballet now stands, it lacks the genius of its creater, Fokine, and the original spark of its present choreographer, Lichine. There is no doubt that the work has possibilities, and at present there are many interesting moments. To be great, a ballet is generally the result of sheer inspiration rather than an assignment, and there must be someone involved who has a genuine feeling for the work.

Familiar Repertoire

Aleko has been altered considerably since last fall. One scene has been omitted completely and others shortened. This is all to the good, for it needed to be shortened. Alicia Markova and Hugh Laing handled taxing parts with their usual artistry and distinction, and Anton Dolin, in the part of Aleko, previously interpreted by Skibine, was most dramatic.

Princess Aurora was the final ballet of the evening. Owing to the marvelous array of the company's spectacular ballet technicians, it also proved to be the most exciting event of the evening. The Pas de Trois with Nora Kaye, Rosella Hightower and John Kriza, and the Bluebird variation as danced by Karen Conrad and Eglevsky provided scintillating morsels of pure ballet. The audience actually went wild with enthusiastic cheering at the final measures of the Rose Adagio, when Markova held an attitude on toe for several moments.

Romeo and Juliet, Unfinished

Antony Tudor's unfinished Romeo and Juliet had its long awaited premiere, on April 6. According to the curtain speech made by Tudor, when they became aware of the fact that it would be impossible to complete the work, it was decided to present as much as had been done in order not to disappoint the large audience. A detailed report of the Tudor-Delius-Berman work will be given after it has been seen in its entirety.

Massine's Capriccio Espagnol (Spanish Fiesta) had its first performance of the season on the same program, with Nora Kaye dancing opposite the choreographer-dancer. Massine's gift for the dances of Spain has long been an accepted fact, but the news of the evening was when Miss Kaye emerged as mistress of a totally new form of dance art.

The other ballet was Swan Lake with Conrad and Eglevsky.

One of the most interesting aspects of the present season is the progress made by the younger dancers. There is a wealth of talent in this company and many of the junior artists are being given the opportunity to prove their capabilities.

Antal Dorati conducted all of the featured ballets, and for the most part, the orchestra has been commendable.

Ballet Russe in USO Show

It was a gay day for the service men at Fort Monmouth, N. J., on April 1, when 63 members of the Ballet Russe de Monte Carlo were brought to that camp through the efforts of the USO Concert Division. There were 41 dancers, including Alexandra Danilova, Lubov Roudenko, Sonia Woicikowska, Frederic Franklin, Igor Youskevitch and David Tihmar.

FROM HELEN OF TROY, new production of the Ballet Theatre, a solo by André Eglevsky as Paris, reveals that pastoral hero in an athletic mood.

Photo by John E. Reed, Hollywood

The dancers were accompanied by an orchestra of 22 musicians under the direction of Franz Allers.

The dancers were quick to take advantage of the fine lighting and stage equipment and put on a superb show for their huge audience, which literally went wild with enthusiasm. The cheering came to a brilliant climax when Corporal Bennie Silver, who had been a member of the Ballet Russe orchestra for three years prior to his enlistment in the Signal Corps, was introduced to his camp colleagues by conductor Franz Allers.

The varied program included the Overture Miniature from the Tchaikovsky Nutcracker Suite, Kreisler's Caprice Viennois with Joan Field, solo violinist, and a symphonic arrangement of Gershwin's Porgy and Bess by the orchestra. The dancers, in their share of the program, gave excerpts from Tchaikovsky's Swan Lake and Nutcracker ballets, Strauss' Blue Danube and one full length ballet, Copland's Rodeo.

Lotte Goslar and Leon Varkas Appear

Lotte Goslar, European mime, and Leon Varkas, ballet dancer, assisted by Betty Lind and Patricia Gardner, gave a program at the New York Times Hall on March 28. All of the numbers were composed by Miss Goslar. This program, however, was unlike her previous ones, which were always made up entirely of extremely broad and obvious humor, for on this occasion she injected a few serious numbers. Since Miss Goslar is not fundamentally a dancer, choreography demanding dramatic intensity through sustained movement was less successful than her particular brand of work, for which she has gained a considerable reputation.

Although Leon Varkas only appeared twice on the program, he proved himself to be a dancer of superior qualities. One wondered why he is not soloing in one of the major ballet companies. The Misses Lind and Gardner worked in the Goslar style. Harold Leaman was the cooperative accompanist.

La Meri Gives Final Concert

La Meri brought her three Barbizon-Plaza Theatre recitals to a close on March 30. The programs were sub-titled Dances of Many Lands, and the promise of the title was fulfilled, for dances of no less than thirteen countries were brilliantly presented during the series. The concluding evening offered a new Javanese Dance Drama, Rama Breaks the Bow, a concert version of El Amor Brujo; Burmese, Moroccan and Polynesian dances. As an added feature Chinese dances were performed in honor of Mme. Chiang Kai-Shek. As in the previous recitals, Mme. La Meri was assisted by her Natya dancers, and the entire production was under the direction of Guido Carreras.

It would be difficult to find a more perfect way of keeping the art and culture of so many subjugated countries alive today than through the dance and lecture recitals of Mme. La Meri.

Dance Jottings

Argentina arranged a ballet, El Cafe de Chinitas, for the Serenade concert given at the Museum of Modern Art on March 30. She is at present being kept busy guest artisting in Spanish works for Ballet Theatre. It has been announced that the company will give several performances in Detroit during May.

The music of a new ballet, The Cyclops, composed by Salvatore Virzi, was heard on April 8 in a public audition by invitation of Prince and Princess Ali Osman. J. F. Smith, who created the choreography, was the narrator.

Chicago Musicians Applauded at Grinnell College Recital

GRINNELL, IA.—A trio of noted musicians appeared in the college course recently in Herrick Chapel. They were John Weicher, concertmaster of the Chicago Symphony, Rudolph Reuter, pianist, and Dudley Powers, cellist and member of the Chicago Symphony. They offered a superb array of concerted and solo music and kept a large audience in a highly satisfied mood throughout. Encores extended the original program considerably.

J. D.

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N. Y. Concerts

[Editor's Note—The abbreviations used for the names of the various auditoriums are: CH for Carnegie Hall; CCH for Carnegie Chamber Music Hall; TH for Town Hall; TiH for Times Hall; TB for The Barbizon; BP for Barbizon Plaza; SH for Steinway Hall.]

March 26 (TH)—Adolf Busch and his Chamber Music Players opened their series of four concerts with Gabrieli, Bach, Purcell and Schuetz works. To lovers of such old music the spirit of the evening was paramount and they had elevated joy. Busch played the Bach A minor Violin Concerto with consummate musicianship. Those qualities were evident also in his conducting. The New Choral Group distinguished itself in the Schuetz Litany, whose mezzo-soprano soloist, Christine Johnson (one of the winners in the recent Metropolitan Auditions of the Air), sang with soothing mezzo-soprano tone and subtle musical understanding.

March 27 (CH)—Fritz Reiner and the Philharmonic in a Mozart program, offered the Magic Flute Overture, Eine Kleine Nachtmusik and the Piano Concerto in F. (K.459) with Hortense Monath as soloist. The readings of the purely orchestral numbers had the necessary flexibility and classical line. Miss Monath delighted with her stylistic conception, delicate finger technic and charm of tone.

Glee and Strings

March 27 (TH)—The Glee Club of the College of St. Elizabeth (100 voices) with Frederick Joslyn leading, gave an interesting program to string and piano accompaniment. The singing was unified and correct. Anita Falla played piano solos, Marylice Beirne revealed smooth vocalism in two solo songs. The concert ended with several excerpts from Jerome Kern's Showboat.

March 28 (TH)—Helena Morsztyn, Polish pianist, recitalled with ardor artistically controlled, and tone and technic faithfully serviced in the composers' intentions. She was as communicative in Beethoven's Appassionata as in the Fantasiestücke by Schumann.

March 28 (TH)—The evening concert of Leopold Teraspulsky introduced a tall 21-year old New York solo cellist who had been previously active here in chamber-music. He impressed with confident musical grasp, knowledge of style, fluent handling of his instrument and a tone of fine quality. Haydn's Concerto was the recitalist's chief number, with Martinu's Second Sonata next in importance, a tuneful and altogether likeable new composition. Erich Itor Kahn assisted understandingly at the piano.

Offenbach at Mannes School

March 28—At the Mannes Music School a group of well prepared embryo young artists did an evening of operatic excerpts and Offenbach's Marriage By Lantern Light. Musical director Carl Bamberger and stage director Ralph Herbert accounted for spirited and generally excellent ensemble.

March 29 (CCH)—Enthusiastic applause testified to the pleasure afforded by Margit Forssgren (artist pupil of Kate Bertram) at her debut recital. She has a mezzo soprano voice of rich quality and gave exceptionally intelligent interpretations of a program ranging from Scarlatti and Bononcini through Schumann and Brahms to Carpenter and Quilter.

March 29 (TH)—Another young cellist, Stefan Auber, showed bow facility, an agile left hand, agreeable tone and reliable translation of musical ideas. He played Boccherini's Adagio and Allegro, Bach's C major Suite for cello alone, and (from memory) Beethoven's D major Sonata for cello and piano, beside shorter numbers including the concert-giver's own arrangement of the Serenade from Schönberg's Pierrot Lunaire. Again Erich Itor Kahn furnished polished and informed piano collaboration.

March 29 (CH)—At his second recital of the season, Alexander Uninsky confirmed the previous impression that he is a skilled pianist, has excellent musical ideas and knows how to carry them out successfully.

Popular Americana

March 30—The Museum of Modern Art continued its series of "Serenades" by presenting a program of exotic music predominately Latin. The performers were a chamber orchestra under Leonard Bernstein's conductorship, Merce Cunningham, dancer, and Claude Alphand, Romolo de Spirito and Jeanne Stephens as the chief singers. We heard and enjoyed the colorful interpretations of Revueltas' Homage to Garcia Lorca, Paul Bowles' The Wind Remains, Café de Chinitas (in which the famous Argentinita and her troupe sped their artful feet) and other provocative entertainment. The response of the audience was rousing.

March 31 (CH)—Robert Russell Bennett's orchestral arrangement of about a dozen excerpts from Gershwin's Porgy and Bess was the novelty of this Philharmonic concert. Conductor Reiner had commissioned the work and led it recently at his regular series with the Pittsburgh Orchestra. Bennett, a completely adept arranger, succeeded in making a well knit and altogether likeable symphonic portrait of the Gershwin tunes and rhythms. Tchaikovsky's Fifth Symphony and the Adagio Lamentoso from his Sixth, the latter played in memory of Rachmaninoff formed the rest of the bill together with Debussy's Iberia. The Reiner readings and baton command had their usual effective presentation.

Stoessel Leads Mass

March 30 (CH)—The annual Lent performance of Bach's B minor Mass (under Albert Stoessels' direction) given by the Oratorio Society, was splendidly done and with profound devotion. The thrice noble masterpiece, its seventeenth performance in complete form, exerted the customary moving effect, except for a badly played violin solo in the Laudamus Te. Stoessel knows the music intimately and with his finically trained chorus, challenged even the most critical taste. Florence Manning, Mary Gayle Dawson, Hardesty Johnson, Bruce Boyce and Wellington Ezekiel formed the quintet of earnest soloists. The Mass was given in two parts, with a brief intermission. The male section of the chorus had mostly older members, due to war inductions.

March 30 (TH)—Samuel Jaffe gave technically neat, intelligent, and tonally attractive piano performances of Haydn's F minor Variations, two Scarlatti Sonatas, Beethoven's Appassionata Sonata, Chopin examples (C sharp minor Scherzo, etc.) and modern selections including a Toccata by Khatchaturian.

March 31 (CCH)—Robert Goldsand, currently marathoning with all the Beethoven piano Sonatas, gave the fourth concert of his series, with the Hammerklavier epic, opus 106, and Sonatas B flat, opus 22; G major, opus 49; and E minor, opus 90. A touching and timely gesture was the playing of the Funeral March from the A flat Sonata, done in memory of the late Rachmaninoff.

Koussevitzky's Tribute

April 1 (CH)—Another tribute to Rachmaninoff was a change Serge Koussevitzky made in the program originally planned for the Boston Symphony Orchestra this evening, by adding the late composer-pianist's engrossing Symphonic Poem, The Isle of the Dead. It is a well-scored and deeply romanticized work, and was led and played with reverent devotion. For the rest, the evening brought Handel's Concerto Grosso, opus 6, No. 10; the Fifth Symphony by Shostakovitch and Copland's A Lincoln Portrait, heard for the first time in New York. It was a treat to commune with Koussevitzky's imaginative and closely integrated music-making, and with the well nigh perfect playing of the magnificent orchestra. The Copland opus is unusually good stuff, direct, unaffected, transparent in thought, feeling and scoring. The music serves largely as background for spoken text taken from the letters and speeches of Lincoln, ending with the close of the Gettysburg address. On this occasion Will Geer did the declaiming and made it register strongly. The melodic part of the Copland score concerns itself chiefly with two good old American tunes, Camptown Races and Springfield Mountain.

April 2 (TH)—Busch and his chamber music ensemble superbly played three of the six Bach Brandenburg Concertos at their second concert on this evening. Nos. 1, 3 and 6. As before, the spirit that animated the leader and his partners was of the very essence of musicianship, and the resulting performances had beautiful line and proportion, careful execution, and appropriate style of sentiment in the lyric movements. The whole program was a benison for the lovers of Bach and of art in performance.

April 2 (CCH)—William Sinclair's piano recital attracted a good-sized audience. He played Beethoven's Appassionata Sonata and lesser numbers including four by Chopin.

Schuman's A Free Song

April 3 (CH)—The Bostonians in a matinee under Koussevitzky wound up their New York season in a blaze of glory with Beethoven's Fifth Symphony, the most uplifting interpretation heard hereabout all winter. Koussevitzky and his men were rewarded with ringing cheers. The rest of the program bowed to moderns, with Copland's Lincoln Portrait being repeated from the Thursday concert, and hearing given as well to Samuel Barber's ingratiating Essay No. 1, and William Schuman's secular cantata for chorus and orchestra, A Free Song, with text lines culled from Walt Whitman. The composition is clear cut, finely felt and expertly fashioned, and found immediate favor with the listeners. (This was a local New York premiere.) Beautifully toned and musically understanding singing was done by the Radcliffe Choral Society and the Harvard Glee Club, whose conductor, G. Wallace Woodworth, was called to the stage, accompanied by Mr. Schuman. Samuel Barber (in army uniform) also made a personal appearance to acknowledge applause.

From Ithaca's Shores

April 3 (TH)—Another collegiate vocal body entertained and pleased when the Cornell Chorus, under John M. Kuypers sang a splendid program ranging from antique English folksongs to Tchaikovsky and Roy Harris. Thelma Emile, a Cornell sophomore taught there by Egon Petri, played a number of piano works and revealed uncommon facility, a lovely tone, and sensitive appreciation of style.

April 3 (CH)—The Philharmonic evening under Reiner had Mendelssohn's Italian Symphony in songful and stimulative presentation. Piatigorsky and his cello art shone in warm-blooded and musically elevated performance of Schumann's Concerto whose every measure he made irresistibly appealing. Gershwin's Porgy and Bess music in the R. R. Bennett arrangement was repeated from the Wednesday and Friday concerts.

April 4 (CH)—This Sunday afternoon the Philharmonic gave the same program as the evening before. The concert was the last of the seasonal guest appearances of Reiner with the organization.

Pro Arte Returns

April 4 (TH)—The Pro Arte Quartet, Belgian ensemble now associated with the University of Wisconsin, returned in a concert for the benefit of Belgians in Britain. In Brahms' Quartet in C minor, op. 51, No. 1, the Pro Arte players gave evidence of their familiar sen-

(Please turn to page 12)

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New York Concerts

(Continued from page 11)

sitiveness and fine-grained musicianship. They performed also Shostakovitch's Quartet and Beethoven's in C sharp minor. The Pro Arte four make everything they touch a rare and moving experience. The members of the organization now are Antonio Brosa, first violin; Laurent Halleux, second violin; Germain Prevost, viola and George Sopkin, cello, the first and last being new.

Slav Opera in Concert

April 3 (TH)—Michael Kachouk's Russian Opera Company did Tchaikovsky's Pique Dame in concert form and effected a spirited and generally well sounding performance, the orchestral part being done skillfully on two pianos by Ivan Basilevsky and Aron Pressman. The former also served as musical director. Maria Maximovitch, Julia Charol and Joseph Rogatchewsky stood out from the rest of the cast through superior vocal equipment and easy command of operatic style.

April 4 (CCH)—Jeanne Lee, mezzo, attractive in appearance and voice, showed well trained talents and rich promise in a program of two operatic arias (Orfeo and Lucrezia Borgia) and fourteen representative songs. Everett Hutchings was at the piano.

April 4 (TH)—Agreeable personality and a big voice of fine natural quality not always used to the best advantage were in evidence at mezzo-soprano Janet Busch's concert. She made the most favorable impression in the Seven Gypsy Songs by Dvorak. Purcell, Handel, Beethoven (four examples) and Moussorgsky made up the rest of the program, all of it brilliantly helped by pianist Arpad Sandor.

April 4 (TH)—Robert Kitain's Sunday matinée brought violin playing that showed an impressive advance over his previous appearances in New York. His technical facility has rounded out, his musicianship is secure and his interpretations impress with variety and knowledge. Aside from smaller pieces, he listed also Bach's Chaconne, Lalo's Symphonie Espagnole and an ancient Sonata by dall' Abaco (1675-1742). Valentin Pavlovsky presided excellently at the keyboard.

April 5 (TH)—Chopin's B minor Sonata was the pivotal number at the piano recital of Barbara Custance, pupil of Sigismund Stojowski. She also played Bach-Siloti, Scarlatti, Beethoven (Two Country Dances) and morceaux by Herbert Howells, Arthur Benjamin, Paderewski (Variations in A) and Stojowski. The last-named was represented by Amourette de Pierrot and Pres du Ruisseau, both charmingly melodic and subtly fashioned. Miss Custance, nimble of finger, is endowed with musical insight and taste in tone and style.

April 16 (CH)—Ending its New York season, the Philadelphia Orchestra dedicated the evening to Beethoven with his First and Ninth Symphonies. Eugene Ormandy characterized knowingly the contrasting styles of the two works, making the one genially simple and the other epically dramatic. The players were at the peak of their accomplishments and the listeners felt stirred into prolonged approbation. The Westminster Choir School Chorus, tonally splendid and finely accurate, shone at its best. Four opera singers lent solo assistance, Mmes. Roman and Thorborg and Messrs. Jagel and Huehn, names that always bespeak intelligent and polished artistic achievement.

April 6 (TH)—Soprano Valentina Vishnevska's versatile talents made her first American recital an unusual experience. Striking in appearance, and possessor of a lovely voice extensively ranged and adapted to both coloratura and lyric employment, the Russian artist also has facile delivery and moodal command exhibited in a Mozart aria and two of his songs, several by Schubert, the best known Lucia aria (with flute obbligato by Marice Sackett, musician first class of the United States Coast Guard) and examples from the French, Russian and Anglo-Saxon schools. Arthur Balsam was the skilled and understanding piano accompanist.

April 6 (TB)—A joint recital was that of Dorita Court, English soprano, and Frank Kneisel, American violinist. Wagner's Dich Theure Halle and Elsa's Dream were Miss Court's most ambitious numbers. Her partner's contributions were all short selections.

Dushkin in Martinu Novelty

April 7 (TH)—Third in Samuel Dushkin's series of Profiles of Three Centuries in Violin Music, the evening provided Concertante music in the form of Beethoven's Kreutzer Sonata, Martinu's Suite Concertante, Rodolfo Halffter's Rondo Giocoso, Tartini's G minor Sonata, Mozart's C major Rondo (K. V. No. 373) two Paganini Caprices as duets for violin and piano, and A Young Maiden's Song by Stravinsky. With Dushkin's authoritative art and Erich Itor Kahn's informed piano partnership, clarified musical atmosphere and perfect ensemble prevailed and was of highest effect on the large audience. Martinu's opus was written for Dushkin and the composer had to take bows.

April 8 (CH)—Bruno Walter's Philharmonic program had Vaughan Williams' Fantasia on a Theme of Tallis (for double string orchestra) and two symphonies, Haydn's in D major, No. 10 (B. & H. 86) and Schubert's in C major, No. 7. Walter, in high form, made his players and the music register with fullest effect.

April 8 (TH)—In an exacting program of songs and arias, Harold Haugh pleased with a light lyric tenor voice of youthful freshness, and with discriminative treatment of music and texts. His diction in various languages was especially praiseworthy. As one of his encores he sang the Narrative from Lohengrin, quite the most dramatic of his offerings. Gibner King accompanied competently.

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GREGOR PIATIGORSKY, cellist, was soloist with the New York Philharmonic-Symphony, playing the Schumann Concerto under the baton of Fritz Reiner, on April 3 and 4.

April 9 (TH)—At the third concert of their series of four, Adolf Busch and his Chamber Music Players offered the Brandenburg Concertos Nos. 2, 4 and 5. The performances were of the most ingratiating kind, musically searching and yet tinctured with geniality and noble sentiment. Rudolf Serkin, the pianist of the ensemble, performed with his famed taste and authority. Other solo passages that stood out were those of John Wummer, flutist, Lois Wann, oboist, Mildred Hunt-Wummer, flutist, Adolf Busch, violinist, and John Vohs, trumpeter. The last-named, 16 years old, and a schoolboy, handled his difficult part well on the whole.

April 10 (TH)—From Seattle, Wash., comes comely young Dorothy Eustis and the sole training she received there showed to excellent advantage in this matinée recital of piano works. Her chief assets are glib fingers, nice discrimination in phrasing, a particularly agreeable tone, and general musical refinement. Aside from Bach's Partita in B flat, Miss Eustis' program had only romantic compositions.

April 11 (CH)—At the Sunday Philharmonic concert Bruno Walter repeated the Schubert C major Symphony he had led a few days before, and also listed the Cello Concerto by Haydn and Strauss' Till Eulenspiegel. The abiding esprit and "bounce" of the latter work were propulsively set forth by the conductor and his players. They also gave admirable support to the soloist, Joseph Schuster, who made his cello the medium for a distinguished performance, direct in style and feeling.

Anderson Returns

April 11—Sunday evening brought Marian Anderson to the Metropolitan Opera House in a varied selection of songs and arias, nearly all of which she had done previously in New York. The contralto was in her best voice and gave unstinted pleasure with her customary musical taste and complete command of moods tastefully sounded. Franz Rupp gave outstandingly sympathetic aid at the piano.

April 11 (TiH)—Papa Vladimir Drozdoff and son and daughter Paul and Natalie triplicated in piano recital, and as always when this gifted family makes public appearance, the result was a series of well prepared and artistically spirited deliveries. The only unfamiliar numbers on the program were the Papa's melodious and well made Sonata Elegi (played by himself) and his own arrangements of Wagner's Fire Music and Wotan's Farewell. The concert was for the benefit of the Russian War Relief, Inc.

April 11 (CH)—The two establishments of Café Society, Uptown and Downtown, gave its second successful concert in this auditorium where usually Jazz and Swing do not cross the threshold. A jammed audience (no pun intended) heard much hot, sweet and blue music done by many of its leading exponents and the listeners responded with riotous enthusiasm.

April 11 (TH)—The 29 members of the Lavallee-Smith Choir of Le Regiment de Chateauguay, Canadian Army Reserve, presented an out of the ordinary program under the direction of Jean Charbonneau. The visitors, recruited from women's auxiliaries and members of the regiment were at their best in the folksong idiom. Their program also included numerous Latin numbers. Deems Taylor, Howard Barlow, Hector Gratton and Wilfred Pelletier were listed among the arrangers. A feature was the folk dancing in peasant costume in two of the choruses. The audience gave every evidence of enjoyment.

April 11—The Opera Association (Anthony Paganucci, musical director) gave a Sunday matinée at the Hotel Waldorf-Astoria (Jade Room) with soloists and chorus. The program comprised excerpts from standard operas.

April 11—Helen DeWitt Jacobs' violin recital had a friendly matinée audience in the Astor Gallery of the Waldorf-Astoria, where (with Peter Melnikoff at the piano) she played Handel's D major Sonata, Bruch's D minor Concerto, and lesser numbers.

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ELLEN BALLON SEES TIES BETWEEN U. S. AND CANADA FORGED BY MUSIC

(Portrait of Ellen Ballon on Cover)

"A born artist," said the Dutch critic De Massbode, of Amsterdam, about Ellen Ballon, Canadian pianist, when she made her debut as concert artist in that country. Miss Ballon was familiar from early childhood with the keyboard and made her artistic debut at the age of three and a half.

As a tiny child prodigy, she made her professional bow with the assistance of the Mayor of her native Montreal, who helped her on to the piano stool and then retired into the wings guarding the artist's fuzzy teddy bear, while she stirred music critics and the faculty of McGill University, who later offered her the Director's Scholarship of the Conservatorium of Music.

To Ellen Ballon, mastering music scores came as naturally as the alphabet to most children, and at the age of six the pianist emerged from McGill University with the blessings of the faculty. Thus, Miss Ballon had considerable university training at an age when most children are beginning kindergarten.

Study with Joseffy

Following this auspicious beginning, the pianist, still very young, came to New York to study with Rafael Joseffy. She relates with delight that her reward for an especially good lesson with the master was a double chocolate ice cream soda!

Such faith did this teacher have in the talent of the child that when he was invited to play before the Premier of Canada, who was visiting in New York, he regretfully informed his hosts that while he himself could not be present, he would send his most talented pupil.

When tiny Miss Ballon, eight, and small for her age, appeared before the distinguished audience, they probably thought the teacher must be playing a practical joke. But when the black-haired Ellen began to play, her adult control, her knowledge of the scores, her delightful appearance, evoked tremendous applause.

Shortly thereafter, she played at the White House for President Taft, one of the youngest artists ever to perform there. In 1933, our present Commander-in-Chief also applauded Miss Ballon's artistry when she played for him. The pianist today treasures portraits of both Presidents, which are personally inscribed. During this same year, Miss Ballon also appeared as guest soloist at a Townsend musicale in Washington.

She made her New York debut at Mendelssohn Hall under the direction of Walter Damrosch, playing the Beethoven Concerto in C major, Mendelssohn's G Minor Concerto, and a group of Schumann. Two early New York concerts at the Belasco Theatre were with the Young People's Symphony Orchestra under Arnold Volpe and with the New York Philharmonic under Stransky and Mengelberg. Josef Hofmann heard the young Canadian play in America and agreed to take her as his pupil when she came to Switzerland. Thus Miss Ballon became the first pupil of Hofmann.

Her personality and playing won praise from European critics when she made a tour of the Continent in 1928. She played for Princess Helena Victoria at Kensington Palace, and Princess Mary Louise at St. James' Palace. The Canadian Duke of Connaught, former Governor General of Canada, travelled from his country home to the ancient town of Bath, where his musical compatriot was performing. In the country of her adoption, America, this Canadian artist has also won the applause of leading critics.

Promoted Canada-U. S. Ties

As a strong proponent of Canadian-American good will, she organized a group including President Roosevelt, Owen D. Young, the late Cardinal Hayes, and Newton D. Baker to sponsor a friendship gift from the United States to Canada. The gift, a fountain designed by Mrs. Harry Payne Whitney, now stands on the campus of McGill University.

Miss Ballon, who describes herself as a Canadamerican, has established records at USO shows in army camps. The recent presentation of the home of her parents in Montreal as a service man's center is another manifestation of her devotion to this cause.

The pianist presented a huge scroll signed by Mayor LaGuardia and members of the U. S. armed forces, expressing the comradely sentiment of the American soldiers and civilians towards their allies-in-arms, to a group of service men at the official opening of the Ballon Center.

A Miniature Collector

Miss Ballon's interest in music extends beyond the routine activities of the professional musician. Her hobbies include the collection of original letters by great masters of music.

During her travels abroad she began a pursuit which has evolved into one of the most valuable and complete miniature collections in the country.

She has not forgotten the university at which she received her training. Today at McGill University there exists an Ellen Ballon scholarship for piano students.

JOSEPH ROGATCHEWSKY,

tenor, will be heard in Berlioz' Damnation of Faust at the Montreal Festival on May 14. He has appeared over both WABC and WQXR and participated in the concert performance recently at Town Hall, New York, of Pique Dame.

Considers Music Instruction "Community War Effort"

CHICAGO.—Helen Curtis, originator and editor of the Curtis Piano Course, reports that her Teachers Training Courses at the Chicago Musical College have more than doubled in number during the past two years, preparing teachers to accommodate the increase in demand for fundamental piano instruction during the present crisis.

Miss Curtis believes that in times of stress like the present parents seek thorough and serious training for their children in all lines, music included.

"More than ever we find that parents are appreciating, and children are responding to, music instruction that leads to the student learning to express himself musically and artistically in execution; secondly, in the writing of music; and third, to listen intelligently to music.

"To accommodate students seeking instruction, the piano class lesson is being used more than ever by Curtis teachers, in private conservatories and studios. We are delighted that both parents and students are welcoming the efficiently taught class lesson, where comradeship and healthy competition are telling factors in bringing outstanding results."

This educator believes that "there will be an increasing demand for piano teacher training that includes the pedagogy of presentation and a logical line of procedure. This is necessary, in order that the teacher may give effectively a broad musical and technical foundation with which the student can enjoy his music to the utmost and build for future development."

Miss Curtis would like to see teachers in all parts of the country organize their entire communities into classes for "fundamental, satisfying and uplifting music instruction and participation, as a community war effort."

She reports that teachers who have studied under Curtis training are in demand throughout the country for private and class lessons, and the Curtis Piano Course Summer Normal will, according to present indication, have a large enrollment.

R. D.

Montreal Schedules Spring Festival under Defauw

MONTREAL.—A three-day program will be presented from May 10 to 14 at the 1943 Montreal Spring Festival under the direction of Désiré Defauw. Mr. Defauw, for several years conductor of Les Concerts Symphoniques de Montreal, has been named the new musical director of the Chicago Symphony Orchestra to succeed the late Frederick Stock, beginning next autumn.

As soloists with the orchestra, Mr. Defauw has selected Eleanor Steber, soprano and Ezio Pinza, bass, both of the Metropolitan Opera; Joseph Rogatchewsky, tenor of the Paris Opera; and Rudolf Serkin, pianist.

Pinza appears on the opening night in arias from Mozart's Marriage of Figaro, Don Giovanni and Magic Flute, and from Rossini's Barber of Seville. Mr. Defauw has also programmed the Symphony No. 39 of Mozart and the First Symphony of Shostakovitch.

Serkin appears on May 12 in Beethoven's Fourth and Brahms' No. 1 piano concertos. Bach's Suite in D is the other number on this program.

The highlight of the festival is Berlioz' Damnation of Faust, to be sung on May 14 with Les Disciples de Massenet as the chorus and Miss Steber and Messrs. Rogatchewsky and Pinza as soloists.

N. M. E.

Festival at Greenville, S. C., Includes Bach Works

GREENVILLE, S. C.—Furman University held a festival in the Fine Arts Auditorium of the Woman's College on April 15 and 16. H. Merrills Lewis conducted the orchestra on the first night in Haydn's Surprise Symphony. Mozart's Bastien and Bastienne was presented under the direction of DuPre Rhame. Mona Howard and Joan Newstead were heard in Mozart's sonata in D for two pianos.

On the second night the Bach Choir of 100 voices sang four chorales and Cantatas 180 and 106 by J. S. Bach under the baton of Mr. Lewis. The program also held Mozart's Eine Kleine Nachtmusik. Soloists were Clifford B. Denison, tenor, and Arnold E. Putnam, bass.

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Publishers' Lists Include Issues of Timely Interest

Oxford "Companion" Among Worthy Musical Books

THE OXFORD COMPANION TO MUSIC, by Percy Scholes. Oxford University Press. $7.50.

Springtime brings this second musical dictionary revised and enlarged. As in the case of the other, by Oscar Thompson, the improvements are all to the good. But Scholes' book (previously issued in 1938), comes with illustrations, has only 1132 pages, and shorter essays and much smaller format than Thompson's. There is the added advantage of cross-references, so that the reader has every guidance to further research if desired. The construction and writing style of the Oxford Companion is "popular," rather than pedantically encyclopedic. A pronouncing glossary of 7,000 names, the stories of fifty opera librettos, and 1,200 pictures all help to engage the interest of the less erudite, but the volume has basic authority too for the serious seeker of musical data. This is an engrossing and thoroughly practical publication.

THE MUSIC OF WILLIAM WALTON, by Frank Howes. Oxford University Press. 85c.

The Musical Pilgrim series offers a useful service with this neat little 76-page booklet in paper covers. Walton is an arresting figure in modern music, whose intelligent appreciation should include knowledge of his works, their purport and tendencies. The author gives such a survey in thorough fashion with many notations of themes. The publication, Volume I, treats of the Piano Quartet, Viola Concerto, In Honour of the City of London, and the Violin Concerto, in whose analysis the composer helped.

Volume II will be devoted to Belshazzar's Feast, the Symphony, and Sinfonia Concertante.

Song Collection Features Early American Music

LANDMARKS OF EARLY AMERICAN MUSIC, compiled and arranged by Richard Franko Goldman and Roger Smith. G. Schirmer, Inc., $1.50 for conductor's score with individual parts available, both vocal and instrumental. The collection comprises 32 compositions between 1760 and 1800 and includes historical and biographical notes. It is designed especially for both home and school use. In a preface, both editors state that the material "has been presented in such a way that it can be used by band or orchestra, by mixed chorus or small vocal ensemble, by band and chorus, orchestra and chorus or by instrumental groups without voices. Piano accompaniment is provided for home use. The program notes are comprehensive while the biographies are thumb-nail in character. Part I provides Psalm-tunes, hymn tunes and chorales; Part II is devoted to patriotic and historical music. Reproductions of title pages and the type of printing of the period add to the attractiveness of this useful volume of Americana.

FOR VOCAL TRIO AND ORCHESTRA

MEADOWLANDS, Marching Song of the Red Army, music by Lev Knipper, arr. by Felix Guenther; English lyric by Olga Paul, edited by G. Bronsky. Edward B. Marks Music Corp., New York. Small orchestra, 75c; full orchestra, $1.25; parts, 15c.

A highly spirited, simple and rousing march of a sort to appeal to large assemblages. The stirring vocal parts are for two tenors and a baritone. There are also parts for mandolin or balalaika and for guitar, as well as the usual strings, brass and woodwind.

SONGS

I ALONE SHALL NEVER BE, the music by John Finke, Jr., and the words by Collins Driggs. For medium voice, this number has an almost hymn-like quality that makes it especially appealing. Some slight key alterations are in keeping with the text. (Theodore Presser Co., Philadelphia.)

WINGED VICTORY, words and music by Lillian Hamilton Thornquist. G. Schirmer, Inc., New York. 50c.

This song bears the touching dedication to the composer's son, Ensign C. MacGregor Thornquist, patrol plane commander, who lost his life in the North Atlantic in line of duty last year. It blends a competent musical setting in the martial tempo with words of brave heroism, hymning the gallantry of our fliers. Provides a stirring and tasteful patriotic item. The range is C to G above staff.

New Choral Works on Varied Themes

SSA

LORD, HEAR OUR PRAYER, from Verdi's Otello, arranged by Adelbert Huguelet, edited by Walter Aschenbrenner. Carl Fischer. 15c.

This is the soprano's Ave Maria from the Verdi drama given a finely atmospheric treatment, with the first sopranos singing the opening measures of recitative, against the other two parts in wordless refrain. The general effect, particularly in the hummed conclusion is poignant and rich, with a suggestion of Russian liturgical quality. The highest note for the first sopranos is F, with an optional A flat. Piano or organ accompaniment is *ad lib.*

FLOWER MART, by Frederick Dunkley, Philip Werlein, Ltd., New Orleans, publisher, 15c.

This charming setting of a poem by George Darnley (1795-1846) moves lightly and its use of staccati and unaccented entrance of parts plus a bit of modernity in its progressions provides piquancy. Piano accompaniment for rehearsal is provided.

SATB

GOD OF THE EARTH, by Gordon Balch Nevin, Galaxy Music Corp., 16c. Written for the sixth Diocesan Choir Festival, this number is dedicated to Calvary Church, Pittsburgh, and Harvey Gaul, director. A climactic number as the composer feels the majesty and force of the text of Samuel Longfellow. Set primarily in chordal fashion, there is a brief transitory episode before the return and building of a *fff* climax.

SA

A SONG OF COURAGE, subtitled, God is My Strong Salvation, by Edward Shippen Barnes, J. Fischer & Bro., 15c. A not difficult number for two-part junior choirs. A slight canonic tinge adds color and movement. An alternate top A is provided for a climax.

TTBB

HYMN (SAADIA), by Frederick Jacobi, Bloch Publishing Company, 25c. Also for mixed chorus, transcription by Chemjo Vinaver.

The original setting, in F sharp minor, although primarily for four parts, often divides the two lower voices. Mr. Jacobi likewise makes effective use of parallel octaves for emphasis. In the mixed setting, in F minor, this idea is continued. The number was written for the Saadia commemoration exercises at the Jewish Theological Seminary, New York, on March 24, 1942.

FOR VIOLIN SOLO

CADENZA TO THE BRAHMS VIOLIN CONCERTO, by Béla Loblov, and CADENZA "B" TO THE VIOTTI CONCERTO No. 23, by Alexis Kudisch. Whitney Blake Music Publishers, New York. 50c each.

Mr. Loblov has made a workmanlike and soundly designed cadenza for the Brahms, violinistic as well as climactically effective. Whether it is in the complete mood of that composer, it is well developed and strong.

The Viotti contribution of Mr. Kudisch, which follows his earlier cadenza "A" for the same work, is about the same length as Loblov's but more loosely though showily designed. Both require accomplished performers.

2 Competitions for Composers Founded by Mutual Society

Two competitions, concluding May 31, are announced by Mutual Music Society, Inc., New York. The first is a piano teacher's competition for second, third and fourth grade pieces. One composition in each will be selected for publication. The other is for a sacred anthem.

Seth Bingham, Frederick Kinsley and Sigmund Spaeth are the judges. A nom de plume should be used with the composer's real name enclosed in an attached and sealed envelope. Composers may enter either or both competitions and submit several works in each.

Capt. Meredith Willson Pens New Cavalry Song

HIT THE LEATHER, a new song for the United States Cavalry, by Capt. Meredith Willson, was recently performed for the first time under the composer's baton on a Maxwell House "Coffee Time" Broadcast. Published by Carl Fischer, Inc., and since heard with success in broadcasts of the United States Cavalry School Band, the stirring march has gained popularity as a service song.

FRANK LA FORGE

Frank La Forge Songs Cover Many Fields

Compositions of Frank La Forge, American composer and vocal instructor for operatic and concert artists, cover a wide variety of fields. Accompanist and assisting artist for ten years with Marcella Sembrich and later for Margarete Matzenauer, Ernestine Schumann-Heink, Richard Crooks and many others, Mr. La Forge has for the past six years toured both in this country and abroad with Lily Pons. For Miss Pons, Mr. La Forge has made innumerable transcriptions and arrangements which Carl Fischer issued under the title, Celebrated Songs and Arias. Among these are Alabieff's Nightingale and Poldini's Dancing Doll. In addition, Mr. La Forge has written many songs suitable for church use, some of them based on Biblical texts.

Teachers League Hears Roeder

Carl M. Roeder spoke on Untying the "Nots" of Piano Study at the meeting of the Associated Music Teachers League in Steinway Hall on March 25. Inga Hoegsbro-Christensen discussed her visit to Sibelius, Sinding and Gröndahl. Jane and Joan Rosenfeld were heard in a program of two-piano music.

MacLachlan in Demonstration

T. Robin MacLachlan, author of the MacLachlan Fourth Piano Book, published by Schroeder & Gunther, Inc., New York, gave a demonstration for teachers at the office of the publisher on April 14. The book is a compilation of original works, studies and familiar numbers.

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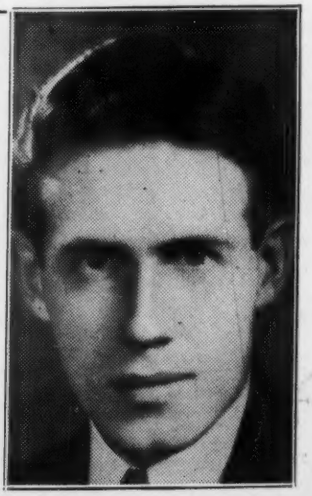

CINCINNATI

By MARJORIE GARRIGUE

CINCINNATI.—Claudio Arrau played the Brahms Concerto No. 1 in D minor with the Cincinnati Symphony Orchestra in the grand manner to the high delight of his Friday afternoon and Saturday evening audiences on April 2 and 3.

At the reception in Schmidlapp Dormitory of the College of Music following the Friday afternoon performance, Mr. Arrau received the many congratulations of his admirers. Eugene Goossens, conductor of the Cincinnati Symphony, expressed his personal pleasure in working with so perfect an artist.

Mr. Arrau was at all times the picture of poise until mention was made of his initiation as a national patron of Delta Omicron. Then he threw up his hands and exclaimed: "No speeches!" He was assured that he would not have to make any. The assurance became a fact a little later when, following the reception, the Chilean pianist was duly initiated into this musical fraternity.

Cincinnati Artists Score

Young artists of Cincinnati have made a splendid showing this spring.

John Ranck, a pupil of Dr. Karol Liszniewski during the past eight years, substituted for the announced soloist with the Conservatory Symphony Orchestra in its March program. With only a three-day period of preparation, the young pianist played the Rachmaninoff C minor Concerto with the orchestra under Alexander von Kreisler. Mr. Ranck, native of Westerville, O., made a fine impression with his technical efficiency, reliable musicianship and excellent ensemble.

Nan Merriman, attractive mezzo, who last July won the first Sidney Pritz Scholarship entitling her to a year of coaching with Mme. Lotte Leonard at the Cincinnati College of Music, entered the National Federation of Music Clubs contest for Young Artists. On March 20 Miss Merriman won the Ohio auditions and on April 3 the regional auditions in Toledo. She will go to New York during the first week in May to participate in the finals of these important auditions.

Paula Lenchner, who was graduated from the New York High School of Music and Art last June and won the second Sidney Pritz Scholarship in August, has made notable progress this year with Mme. Leonard at the Cincinnati College of Music. Miss Lenchner was chosen by Mr. Goossens to be the soloist on the final Young People's Concert. She sang Elsa's Dream effectively and her stage presence captivated the young audience, which brought her back again and again for bows and encores.

JENO LÉNER, violinist and founder of the Léner Quartet, now active in Mexico.

Metropolitan-Chicago Merger Rumor Denied

(*Continued from page 3*)

cago. This would provide for the Metropolitan to use local facilities if other touring details can be arranged.

Fortune Gallo in New York With Chicago Contract

Fortune Gallo, back from his successful tour with the San Carlo Opera Company, told the Musical Courier that he was in New York in behalf of the Chicago Opera company, which recently renewed Mr. Gallo's contract as general manager. Mr. Gallo said he was not engaging artists as yet for the Chicago season. He was not familiar with any definite plans of any kind for the much-discussed "merger." "I am for any plan which will carry on the spirit of the civic-minded opera supporters of opera in Chicago," he added.

Chicago's opera deficit is known to be quite trifling this time—under the twenty-odd thousand dollar loss of the previous season—an achievement to which the Chicago friends of Mr. Gallo are pointing proudly.

N. Y. Concert Promotes U. S.-Ecuador Entente

To foster public interest in the arts and music of Ecuador, a musicale and tea in honor of that Republic was given by Artes Y Ciencias de las Americas, Inc., at the National Arts Club on Sunday afternoon, recently. The guest of honor was the Hon. Sixto Duran-Ballen, Consul General of Ecuador. Many distinguished guests were present, including Juan T. Marcos, Ecuadorian Minister to Spain and Atahualda Villacres, of the fourth generation of the family of noted painters of that country. The interestng program included Mexican and Ecuadorian folk songs sung delightfully by the Mexican soprano, Lita Loyola. Piano solos played by Augusta Schnabel-Tollefsen, which included numbers by Grieg, Olsen and the performer, were warmly received. Dance rhythms and songs by Vernie Bauer added variety to the program. Dr. Miguel Arbornoz, president of the Ecuadorian students' organization in the United States, gave a brief informative talk on the country and its arts.

E. M. B.

MEXICAN NATIONAL OPERA SUCCESSFULLY LAUNCHED

(*Continued from page 3*)

Marcellina. From the moment that her lovely voice, somewhat frail in texture, but impeccably pure, filled the house with the throbbing Hoffnung aria, one realized that a new and unmistakable talent had appeared. Daniel Duno, Polish baritone, triumphed in the role of Rocco. His powerful voice, striking personality and wit carried the opera over some delicate pitfalls. A new soprano, Enriqueta Legorreta, who made her debut here last year, was given the extremely difficult role of Leonore. It is amazing that she gave as warm and human an interpretation as she did, considering her inexperience and the fact that her voice is more lyric than dramatic. The same criticism can be applied to Florestan, sung by José I. Sanchez, but one must take into consideration the nervousness and strain of an opening night. Ignacio Ruffino was excellent as Fernando; and Roberto Silva carried on his shoulders the difficult task of making Pizarro a dramatic, vengeful figure.

State Officials Present

A really excellent chorus and fine stage direction all the way through crowned this opening night. Socially as well as musically, the new opera company has triumphed. The evening was a gala one for Mexico, with President Avila Comacho in his box, President Calderon Guardia of Costa Rica among the guests of honor and most of the Mexican cabinet and foreign diplomats in the audience.

The new National Opera was formed some months ago with independent capital from sponsors and associate members. It plans to gave an annual season, with at least six operas in each. The repertoire this year consists of Carmen, The Barber of Seville, La Boheme, Rigoletto, and Don Pasquale.

The technical board is composed of Kleiber, Ignacio del Castillo, Carl Alwin, Julian Carrillo, Jean Morel, George Pauly, Fernando Wagner, William Wymetal, Fanny Anitua, Ernesto de Quesada, Manuel M. Ponce, Roberto Montenegro, Julio Castellanos, Manuel Fontanals, Gunther Gerzo and Armando Valdes Peza.

The opera plans in the future to engage foreign singers whenever possible, even while it aims to train Mexican singers to fill the most important roles. Regina Resnik, young American soprano, was placed under contract and made her debut this season, as did Armand Tokatyan. If future productions fulfill the expectations raised on the opening night, Mexico can well be proud of its latest musical venture.

The young Polish violinist, Henryk Szeryng, was heard here in a series of recitals during March, sponsored by the Daniels Concerts. He is one of the most exciting musicians we have heard this year.

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed—within the new limitations of space imposed by war conditions.

New York April 20, 1943 No. 3070

Jefferson as a Lover of Music

The Library of Congress opened to public view on April 12 an exhibition of music commemorating the 200th anniversary of the birth of Thomas Jefferson. The exhibit is one of several about Jefferson which are being shown at the Library in connection with its Jefferson Bicentennial ceremonies, taking place there this month. Manuscript letters from and to Jefferson evincing his interest in music, musical items formerly in Jefferson's personal library and American musical imprints reflecting Jefferson's national and political importance are among the items making up this exhibit, which is being shown in the Whittall Pavilion.

The Jefferson letters are extremely interesting and varied. They show his interest in and concern with matters ranging from esthetic speculation to observations on the general musical happenings of the day, and from interest in mechanical appliances proposed for contemporary harpsichords to curiosity about the pianoforte which was just coming into vogue. There is an extensive exchange of letters between Jefferson and Francis Hopkinson, the eminent American statesman now recognized as the first native-born American composer.

Of special importance is an exchange of letters between Jefferson and Charles Burney, famous English musical historian, whose writings Jefferson admired and who undertook to select a harpsichord for Jefferson when the great American was diplomatic representative in Paris. Still another important section of correspondence was carried on by Jefferson with John Hawkins, early piano maker of Philadelphia. Hawkins describes to Jefferson a new keyboard instrument of his invention called the claviole and sends him an elaborate diagram of its construction.

Jefferson had a number of musical books in his library and these reflect his personal likings and inclinations. Among the volumes exhibited will be some of Burney's writings depicting the musical conditions of Europe, books on musical theory in which Jefferson was interested, instructive manuals for playing both the harpsichord and violin, and a well-known treatise on Italian opera.

The current political life of a nation is always reflected in its music. In both vocal and instrumental composition the national figures of a country are invariably the subject of song and march. The forthcoming exhibit will contain printed and manuscript works which were inspired by Jefferson's activities in statesmanship and politics. Printed compositions referring to him were common, and the interesting little manuscript collections of popular tunes, which were made or copied out for family consumption at the beginning of the nineteenth century, almost invariably included Jeffersonian items. Material of this sort is being prominently featured in the exhibit, it is announced.

Jefferson was a man of unlimited interests and with a ceaselessly speculative mind. Perhaps no American statesman has ever shown a greater interest in or love for music. The current exhibit will make clearer Jefferson's importance as a patron of the arts, a practitioner of music, and a man of genuinely wide culture, and it is a worthy project to mark in this way the achievements of a great American patriot.

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War and the Musician

What the musician has done to bolster public resistance to tyranny is expressed well in a recent issue of Fischer Edition News, published by the firm of J. Fischer & Bro., New York. Bearing the title, The Organist in War Time, it holds inspiring advice for other artists:

". . . During the most critical moments last winter at Moscow a hundred piece symphony orchestra gave nightly concerts within twenty miles of the battlefront to help keep up the fighting spirit of soldiers and civilians. . . . The Luftwaffe flattened celebrated Queen's Hall during the frequent bombings of London in 1940, but with Nazi planes only a few miles across the English Channel, as many as ten thousand turned out for concerts conducted by Sir Henry Wood in London's huge Albert Hall. The audience came because they wanted music more than they feared the blitz. . . . During the height of the most terrible bombing of London, Myra Hess gave piano concerts in shelters and organized a series of concerts given in the National Gallery, from which all the valuable paintings had been removed . . .'

"Are these reports not challenges to those of us engaged in providing the Church with music during these war years? Can we not gain some inspiration from them and some suggestion of how we may carry on in the face of difficulties and tribulations that were undreamed of a few years back? We should use every bit of ingenuity (and no one can say that Americans are not ingenious) and every quality of musicianship we possess to keep our standards high and our musical performances effective during these war years.

"We need to have strong faith in ourselves and in what we are doing if we are to engender it in others. If our music is to prove an inspiration and spiritual refuge to those who hear it, we must cultivate poise and seek an understanding of what is happening in the world. It is the duty of everyone to aid the war effort in every way possible; some of us will have to go out from our ordinary labors and enlist in the fighting forces of our country; a number of musicians have enrolled as workers in factories producing essential war supplies—perhaps that may seem the best way for others to help. But has it occurred to those of us who have to stay behind and help the effectiveness of the home front, that we have a tremendous responsibility too?"

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Musical Memories

From the Musical Courier's Files

A NOTABLE PIANISTIC LINEAGE.

Alexander Siloti in his youth with his master, Liszt. The Russian pianist, who has lived in New York since 1922, is the cousin and teacher of the late Sergei Rachmaninoff.

Musical Communiqués

Howard E. Potter, former musical manager and now connected executively with the Academy of Aeronautics at LaGuardia Field in New York, is on hand with a suggestion excellent and timely. He writes:

"Every Musical Courier I get goes over immediately to persons interested, stationed in the various camps. You know how many musicians and music lovers now are in the U. S. forces in all sorts of capacities. I have had endless letters of appreciation and thanks in consequence. It seems to me that everyone who subscribes to or buys the Musical Courier should do what I do and send it to musical friends in service; or to the official sources that collect books and magazines; to be made available for the leisure hours of war workers interested in reading and in music."

* * *

Another letter is reprinted for whom it may concern:

Community Service Society of New York,
105 East 22nd St., New York City
March 19, 1943

Dear Musical Courier:

We know of a place where a concert guitar would do more good than most musical instruments could ever accomplish. The story of its hoped-for owner is such a war-torn, tragic one that I hesitate to repeat it here for his sake, should he read this request. Suffice it perhaps to say that we have known well a man who has just been promised a longed-for position—if he has a concert guitar.

If you feel that you can help us by letting your readers know of this, and if one of them would like to donate such an instrument, we would welcome it at the Community Service Society, 105 East 22nd Street, New York City; ALgonquin 4-8900.

Within twenty-four hours it could be earning a man his living.

Sincerely yours,
Clare M. Tousley,
Director, Department of Public Interest.

VARIATIONS

By Leonard Liebling

Serge Koussevitzky tells admiringly about Brooklyn and its growth in musical appreciation. Seven years ago he programmed Copland's radically modern Music for the Theater, at the Institute series across the river. As a contrast the conductor also used a lightly scored ancient work needing only twenty-eight instruments. After the concert an Institute representative complained to Koussevitzky that many of the patrons as well as members of the executive board did not at all understand the Copland music and were disappointed that only a small part of the orchestra performed in the older composition.

"I explained to the objector," says Koussevitzky, "that Copland was identified with Brooklyn and I had played him both as a compliment to the city and because he is an outstanding American composer speaking in the native voice of our day. Regarding the diminished orchestra, I expressed surprise that anyone should be counting the instruments instead of enjoying what they heard. However, I suggested that sufficient balm should have been forthcoming from the last number on the program, Richard Strauss' Alpine Symphony employing around a hundred players and even using an organ!

"Well, seven years have passed since then, during which we gave our Winter series as usual in Brooklyn. On our recent visit there I was approached by several members of the concert committee who expressed their thanks not only for our frequent performances of the latest modern works, but also for making Brooklyn acquainted with 'the lovely older works played by the exquisite small ensembles.'

"Came the real triumph for Brooklyn's developed culture and for Copland, when the spokesman asked, 'We have all been wondering why you never repeated Music for the Theater. We and many of the audience would like to hear it again, and would be grateful if you could do it for us next season.' Then I felt that if a conductor has a mission, here was convincing proof of it, and I deeply felt most humble pride. But the real tribute goes to Brooklyn, and I take off my hat to the city and its music lovers."

* * *

Not so progressive are the musical audiences in San Francisco, where some of the patrons of the symphony concerts complained that conductor Monteux catered to modern scores at the expense of the so-called classics. That is no new cry. We heard it when Stokowski used to feature new stuff with the Philadelphia Orchestra, when Barbirolli programmed it during his regular tenure with the New York Philharmonic, and we hear it now when Koussevitzky offers it frequent place at his Boston Symphony concerts. The same cry, accompanied by hisses, catcalls and worse, echoed across the ocean when Paris, Berlin and Vienna used to do the new music of the period. Even in the nineteenth century, America heard the cry from a band of dissenters who objected to Theodore Thomas' concert performances of works by a certain musician named Richard Wagner. He was told by them that the public didn't like Wagner's music, thereupon made his famous remark, "Then, by God, I'll play it until they do like it."

All music was new music at one time, was composed in order to be heard, and if not heard, could not be judged by the public, which in the end is the real critic. It is important that such music be done publicly, but it is not important whether it is liked by everybody who hears it. If enough hearers like a work, it is certain to have repetitions.

We are hearing much new American music these days, and are having much frank discussion and criticism concerning it. Some of the more touchy American composers resent unfavorable criticism. That is human, for every composer likes his own work or he wouldn't offer it for performance; but those touchy ones must allow the rest of us too, to have sincere likes and dislikes, and to express them honestly when we are professional critics. I do not believe that any of our competent critics are prejudiced in favor of European music at the expense of American; and I do not believe that they should consider themselves bound to praise it because it is American. That would render professional criticism entirely futile. In recent years there has been much unfavorable criticism here of some of the music of Stravinsky, Prokofieff, Milhaud, Schönberg, Hindemith, Berg, Shostakovich and other moderns. Even a few of the older dead and long accepted masters did not escape changed evaluations. Mendelssohn was relegated to the second rank; Liszt, to the third or fourth; Rubinstein was cast out altogether; Schubert's piano works have almost found oblivion, together with some of Beethoven's; Mahler and Bruckner became targets for crushing verbal brickbats; Schumann was found to have faulty orchestration; Chopin, to be ignorant of Sonata form; Tschaikowsky, to have composed too quickly, too carelessly and too passionately. Wagner still has his heated detractors some of whom say that he is no dramatist, and others, that his music often is turgid, repetitious and too long drawn out.

In view of all this, why should a touchy American composer complain because a critic writes that one or another of his works lacks melody, or is overorchestrated, or lacks organic unity, or is too lengthy, or is harshly or sourly harmonized, or proclaims no important message?

Only Bach, Mozart and Brahms appear to have escaped criticism so far. But their time may come too, Brahms' probably first.

* * *

Koussevitzky's tribute to the late Rachmaninoff was received too late by Variations for publishment in the previous issue, but it is never too late to keep alive the memory of a great man of music.

"In Rachmaninoff the world of music mourns a master of towering stature, who was a symbol of dignity, integrity and inmost conscience in music. Indeed, he will be thus remembered.

"Admired and esteemed as he was throughout the world, he remained unassuming, reserved, outwardly detached yet inwardly aching for suffering humanity. Only those who were close to him know the full measure of his tender devotion.

"These last years of world cataclysm weighed heavily upon him, so sensitive and great was his heart.

"To him, death comes as a delivery from the nightmare into which the present war has thrown the world.

"To us, the loss is even greater to bear because today of all times one like Sergei Rachmaninoff—an artist of his unique genius and his profound conscience—cannot be spared."

* * *

"I see by the papers that Parsifal is arriving again soon at the Metropolitan," writes M. B. H. "and I am wondering whether you still bear your ancient grudge against that work, or whether you have meanwhile encountered anything musical which you dislike more. Does the iron remain in your soul, or has time mellowed your viewpoint? I palpitate to know, as I remember your phrase, 'that Parsiphallically monogamous band,' and your title of 'Parsleyfal,' referring to the vegetarianism of Kundry and the devoted Grail guardians."

I am unconvinced and unregenerate, and never shall believe that Wagner could have been moved by any sincere religious impulse, as the story of his life, now known in every detail, proves beyond any doubt. The Good Friday music is attractive (although a rehash of Lohengrin material) and so is the choral finale. However, the waltz of the Flower Maidens is puerile, the Gurnemanz marathons are paralyzingly boresome, the seduction measures of Kundry lack sensuous passion, and the repetitious bellowing plaints of Amfortas rasp one's nerves and patience.

Long before Parsifal was finished, Wagner had spent his best creational powers. A "consecrational festival play" he called it, and then consecrated it to his private theater at Bayreuth where all the world had to make pilgrimage in order to hear the opus. He was the only one who enjoyed its box office receipts while he lived. After his death the German copyright expired, and even then his widow fought desperately to retain the monopoly for Bayreuth, until it was broken by Heinrich Conried with his production at the Metropolitan in 1903. Since then there has been the mummery about not applauding at the conclusion of any of the acts. What nonsense! Sacred oratorios are applauded, so why not Parsifal, which after all, is in the operatic repertoire? Infrequent performances of Parsifal all over the world are the best evidence that there is no general demand for it. In New York it makes only one or two annual Easter appearances, together with the colored eggs and rabbits.

However, I know a number of bright and estimable persons who swear by Parsifal as much as I swear at it, and whom it enthralls as much as it bores me. I must be an Imperfect Wagnerite after all, for I don't adore Lohengrin and Tannhäuser either.

* * *

An abiding pleasure is the fine, big orchestra at Radio City Music Hall, which plays symphonic music as expertly as it accompanies operatic and popular songs, ballet numbers and the trippings of the wondrously rhythmic Rockettes. Maestro Erno Rapee, overlord of music at the Hall, often leads whole movements from symphonies and keeps his movie listeners in rapt attention. Year after year he maintains the high merit of his orchestra, and has brought good music to millions more people than any other conductor in the world.

* * *

Claudia Cassidy, writing in the Chicago Tribune about the recent performance there of Faust by the Metropolitan Opera, suggests an idea as original as it is valuable. After praising Beecham's fine conducting she adds: "Sometimes the result was so delightful you wished the stars would stop singing."

* * *

The weekly news magazine, Time, runs an unusually interesting music department with discriminative and snappy reviewing, headed by Winthrop Sargeant. The April 5 issue had a colored cover picture of Sir Thomas Beecham, and also Profiled that musical *enfant terrible* in an article full of chucklesome wisecracks. With all his oddities of thinking and behavior, he is a first class man of the baton, and a prime favorite with American audiences. Leinsdorf having left the Metropolitan, I hope that Beecham is to lead much Wagner there next season.

* * *

Giorgio Polacco has just reached his 70th birthday and was given a celebratory dinner by Carol Longone (of Operalogue fame) at which he reminisced off the record about his experiences at various opera houses and with various singers. I wish I could tell you some of his stories, but—once an editor, always cautious.

NEW U. S. WORKS SEEN AS "CHALLENGE"

PRESENTING works by contemporary composers is often regarded as a hazardous undertaking in view of the positive response assured to well-known "sure-fire" compositions. Symphonic organizations and conductors have premiered a large number of new works, but it is not the custom among soloists. Especially among violinists is there a dearth of fresh music, perhaps because American composers are writing symphonic scores or for piano. Eminent violinists and pianists are keeping pretty closely to the vast classical, romantic and early twentieth century literature.

Therefore, when a concert artist becomes a middleman between the contemporary composer and the country-wide audience in the presentation of new works, he is truly a pioneer in the culture of his country and in opening up a perspective for the encouragement of creative production by its artists.

World-premieres of works by contemporary composers have become one of the characteristics of Louis Kaufman's recitals since his debut in 1928. Believing that the concert hall is one of the most powerful channels for the dissemination of contemporary currents in American music, he has made his concerts all over the country the springboard for the introduction of "new and fresh ideas in both form and content."

On the theory that "American composers are both responsive to the times and creative witnesses of the contemporary scene," Mr. Kaufman declares "that lay audiences, critics and fellow-composers are both stimulated and heartened by the appearance of new works on the musical horizon," and he has already succeeded in bringing to the attention of other concert artists works which he has performed for the first time. Robert Russell Bennett's Hexapoda Suite, which the violinist introduced to concert audiences and recorded for Columbia Recording Corporation, was received with enthusiasm by Jascha Heifetz, who has added it to his repertoire and given it country-wide performances in his recitals. Darius Milhaud's Concertino de Printemps, presented recently for the first time by Mr. Kaufman, is under consideration by other artists.

Mr. Kaufman declared that premiering a work is both a part of an artist's duty and a challenge to his resourcefulness and initiative; for the soloist can make or break a work in its first performance and once he has selected a piece of music which he himself believes to be worthy of public presentation, he should treat it with the same care, understanding of its particular characteristics, and meticulous observation of detail as is afforded music which has already won the approbation of musical culture.

New American Works

Accordingly, at his recent Town Hall recital in New York, Mr. Kaufman implemented his program with a highlighted group of new modern American works. William Grant Still, Aaron Copland, Gail Kubik and Harold Triggs were represented. A close friend of the noted Negro composer, Still, Mr. Kaufman cites the latter's works as a particularly authentic expression of American culture. The violinist therefore featured that composer's latest pieces, Summerland and Here's One. The first, an impressionistic study of mood, Mr. Kaufman feels to be an extremely skillful and deeply felt transcription of Southern summer, tranquil in atmosphere and marked with the regional quality which Still's music is so eloquent in expression. "Generally, Still's music reflects," said Mr. Kaufman, "some of the truest melodic elements of the Negro race, and contains that characteristic which stamps all of his works as lyric . . . unpretentious, impressive because of its mastery of form and composition and its extraordinary sensitivity to indigenous melodic and harmonic features."

LOUIS KAUFMAN,
who espouses cause of American music.

Ukelele Serenade by Aaron Copland made its bow on a program which the violinist offered in Boston, together with Harold Triggs' Samba. The latter, built on the rhythms of the South American Samba, was written especially for the violinist and dedicated to him by the composer. A Sonatina by Gail Kubik, musical director of the Office of War Information in the Film Division of New York, also received its first American hearing at Mr. Kaufman's Boston and Los Angeles recitals shortly after the composer had won the $1,000 Heifetz RCA award for a concerto.

The violinist recommends as noteworthy additions to concert repertoire, sonatas by Charles Ives, Virgil Thomson, Walter Piston, Quincy Porter, Samuel Barber, Louis Gruenberg and Roy Harris; a partita for violin and piano by Charles Martin Loeffler, and concertos by John Alden Carpenter, David Diamond and Bernard Wagenaar.

Music and Painting

The growth of American music, the violinist commented, parallels the tremendous production of modern art, of which he has been a collector for many years. "There is a simultaneous flourishing in both fields," he said, "which indicates a renaissance in American culture, both in the vitality and creative energy with which composers and painters are working and in mirroring their own society and its people."

Last year, at Town Hall, with the composer at the piano, Mr. Kaufman gave the first public performance of Robert Russell Bennett's new concerto, which was dedicated to the violinist. It has since been played all over the West in the course of Mr. Kaufman's tours, and is, he believes a "masterly contribution to music and a significant contemporary work."

Born in Portland, Oregon, Louis Kaufman studied at the Institute of Musical Art in New York, won the Loeb prize of $1,000 and the following year received the Naumburg award, making his debut under the auspices of that foundation in 1928. Approximately ten years ago, Mr. Kaufman was introduced to Hollywood via an invitation from MGM to play violin solos for the musical background of The Merry Widow. The assignment was handled so skillfully that he has remained a resident of California and a permanent factor in the Hollywood musical scene, with his violin playing a featured part in such productions as Wake Island, The Major and the Minor, The Magnificent Ambersons, and countless others. Mr. Kaufman is also heard on radio and recordings.

Spalding Concludes Omaha Little Symphony Series

OMAHA.—Omaha's Little Symphony orchestra, Richard E. Duncan, conductor, closed its third season with Albert Spalding as guest soloist. The orchestra maintained its high artistic standards in spite of the loss of 16 members to war service.

H. M. R.

Neuman Conducts Concerts Over WNYC for Treasury

Eight concerts for the Treasury Department were recently conducted by Herman Neuman over WNYC. Soloists with the WNYC Concert Orchestra included Marjorie Lawrence, Annamary Dickey and Josephine Antoine, all of the Metropolitan Opera; Robert Goldsand, Miklos Schwalb and Grace Castagnetta, pianists; Marjorie Hamill, soprano; and Camilla Wicks, violinist.

In the series of Sigma Alpha Iota musicales over the same station, Carol Finch, pianist; June Waldvogel, soprano; and Betty Thombs, contralto, were heard on March 27. April soloists were Lina La Corte, soprano, and Maro Ajemian, pianist, 3; Marjorie Hamill, soprano, and Nellys De Lay, cellist, 10; Annamary Dickey, soprano, and Ruth Geiger, pianist, 17. Nora Fauchald, soprano, and Barbara Holmquist, pianist, will be heard on April 24.

Cosmo-Sileo Photo

LAWRENCE TIBBETT AND GEORGE JESSEL "HARMONIZE."

The Metropolitan Opera baritone and the popular comedian sang an impromptu duet recently in a broadcast from the Stage Door Canteen, New York. Programs from this service men's centre are heard weekly on Thursdays at 9:30 p.m. over the Columbia network.

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TRANSLATIONS BY EXPERTS CALLED NEED OF U. S. OPERA

At the helm of the Broadway success, Rosalinda, newest version of Strauss' perennial favorite, Die Fledermaus, rounding out its 200th performance on April 20, is Wolfgang Martin, noted young conductor of Vienna and Berlin in pre-Nazi times.

Today, Mr. Martin is so acclimatized to the Great Dark Way that, as he puts it, "If I were ever to return to Europe again, I am sure that I should immediately become lonesome for New York."

But a few years before, Wolfgang Martin, though still young, had reached the topmost position as conductor of the Vienna State Opera. With his heart always in the theatre ("I went to plays instead of concerts") Martin began his career in opera at the age of 15 under the tutelage of Bodanzky and Furtwängler in Mannheim. There he became Bodanzky's assistant and conducted his first Lohengrin before he was twenty-one.

He conducted at the opera houses of Coblentz, Düsseldorf, Kiel and was assistant to Bruno Walter, in Munich. He was first conductor at the Opera in Frankfort-on-Main for six years.

In Vienna, his last position, whence he departed at the advent of the Anschluss, he conducted the local premiere of Respighi's La Fiamma, and the world premiere of Weinberger's Wallenstein. He also had the pleasure of conducting for Lawrence Tibbett in his first European appearance in Otello. An important premiere which he was scheduled to give was Korngold's Kathrjn, with Jarmila Novotna and Richard Tauber slated for the principal roles. Hitler took over instead.

Supplying Public's Need

Lest this give the impression that Martin possibly feels he has come down in the world to be conducting an English Fledermaus on Broadway, it is important to stress the contrary. The dynamic young conductor is not only completely happy in his task, but feels peculiarly fulfilled by it.

His blue eyes lighted up and, with a wide, warm smile he tells you that he has a pet ambition. You might even call it a mission. He means to do all he can for the cause of opera in English in this country, and he thinks Rosalinda is a good example of what people want.

"All it would take to popularize opera in English, I believe, would be some first-class translations. They can't be done by one person. It needs the collaboration of three: one versed in English, one in the original language of the opera, (both conversant, however, in each language), and a musician to see that nothing is sacrificed in the score and that the words are singable as well as meaningful," said Mr. Martin at a recent rehearsal of Rosalinda.

"Furthermore, they mustn't be just any three people, but ones who are past masters at the job. When such men undertake the translation of operas in English, the fight will have been won. I hope to see the day when some responsible organization, governmental, or private, will begin to commission these men for such translations."

Mr. Martin was asked whether he believed that audiences, particularly New York audiences, wanted English opera.

"I think that they do; that I can hold up Rosalinda as an indication," he said.

"One of the most important things to remember about opera in English, however, is never to permit the language to become prosaic or to take the aura of fantasy and make-believe away from the stage. Opera is only a super kind of stage play and what gives it special color and compulsion is its many dimensional aspects. All these things must be retained in a successful translation. Without it, opera in English will remain merely a topic for after-dinner conversation."

ZINA LISICHKINA,

Russian soprano, appears for the second season as soloist with the Boston Symphony in Beethoven's Ninth Symphony on April 25. Mme. Lisichkina was heard last season, under Koussevitzky, also in Bach's Magnificat. Graduate of the Petrograd Conservatory, she has been heard in Europe as soloist with orchestras and in opera, including Covent Garden and Glyndebourne.

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Photo by J. Abresch

WOLFGANG MARTIN

NCAC Artists Booked for Operatic Engagements

Operatic engagements are being fulfilled and scheduled for artists under the National Concert and Artists Corporation management.

Arthur Carron, tenor, and Gerhard Pechner, baritone, both of the Metropolitan, will appear in Montreal in the Spring opera festival under Sir Thomas Beecham. Mr. Carron sings Tristan, Mr. Pechner will have the role of Bartolo in Marriage of Figaro.

Dorothy Kirsten has been singing Mimi in Boheme and Marguerite in Faust, and Mobley Lushanya has been heard as Aida and Tosca, with the San Carlo Opera on tour.

Mack Harrell, baritone, and Nicola Moscona, bass, both of the Metropolitan, have been engaged by Charles L. Wagner for his Faust company, which tours early next season.

Andor Foldes Heard in 500th Miami Mana-Zucca Event

Andor Foldes, pianist, was heard last month in recital in Jackson, Miss., under the auspices of the Jackson Concert League, and in Miami, Fla., for the Mana-Zucca Music Club in a war bond concert. The latter occasion marked the 500th Mana-Zucca recital in Miami. Three excerpts from her My Musical Calendar —Zephyr Cove, Cuban Dance and Gazelle—were among Mr. Foldes' encores.

The Jackson engagement was sponsored by two high school boys, their first professional venture, although both have presented amateur engagements. The lads are John W. Steen, Jr., and Clifton Bass.

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BOSTON

(Continued from page 4)

Meanwhile, as the season goes into its last lap, there is little sign of things slowing off musically. Several concerts and recitals of absorbing interest have been given during the past fortnight.

Dr. Serge Koussevitzky returned to Symphony Hall after a short vacation to conduct the twentieth pair of Symphony programs. Three "firsts" marked the list: William Schuman, A Free Song. Secular Cantata No. 2, for chorus and orchestra, first performance; Sibelius, Symphony No. 5; Guarnieri, Abertura Concertante, first Boston performance, the composer conducting; Copland, A Lincoln Portrait, for diseur and orchestra, first time in Boston. Will Geer was the speaker for the Copland; the combined forces of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, performed the choral number.

New Americana

Schuman has succeeded admirably in welding excerpts from that treasure trove for American composers, Walt Whitman, to music of power and originality. With a commendable economy of means, the composer has projected a work thrilling without being vulgar, stirring without blatancy. A first-class contribution to American music.

The Brazilian composer Camargo Guarnieri, has been described by Aaron Copland as "the most exciting 'unknown' talent in South America." Exciting the Concertante certainly is, and the composer surely knows how to spin a tune. But we shall have to await something more solid, less diffuse, before a fair evaluation can be made. As conductor, Guarnieri is able and authoritative.

After a splendid performance of the familiar Sibelius opus, Mr. Geer came to the platform to speak the Lincolnian lines. Copland has placed these excerpts in a rugged, "folksy" setting. Geer, by a histrionic miracle, actually looked like Lincoln as the diseur delivered his lines with fervor and understanding. The audience was much moved. Truly a remarkable concert, with Koussevitzky gaining in ardor and enthusiasm the more the season advances.

12-Tone Quartet Premiered

Another work new to Boston was heard when the Stradivarius Quartet gave the fifth in the series of six concerts presented by Boston University College of Music to illustrate the history of the string quartet. The novelty was a quartet in the twelve-tone system by Marcel Dick, violist of the Stradivarians. This is one of the few works written in the much-debated and debatable atonal style to appeal at very first hearing. The work is, believe it or not, piquant and charming. But it is possible that close analysis of the quartet would show greater reliance on scale and cadence than the composer probably imagines. Bartok and Ravel Quartets were excellently played. The Elizabeth Sprague Coolidge Foundation is co-operating in these concerts, and Mrs. Coolidge herself was in the appreciative audience.

Other noteworthy events: Nelson Eddy singing before an enthusiastic capacity audience at Symphony Hall; Beveridge Webster, in a finely played piano recital at Jordan Hall; Boris Goldovsky, in a remarkable all-Chopin program at the Copley Plaza.

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St. Louis Symphony Season Ends As Fund Campaign Opens

ST. LOUIS.—The St. Louis Symphony has concluded its season within its budget, according to a recent report of the management. Plans for the 64th season are now in progress. The maintenance fund drive for $120,000 is scheduled to start within a fortnight. The 63rd season wound up in gala fashion with two memorable concerts, and other events were a recital by Marian Anderson and one by Robert and Gaby Casadesus. The final guest artist with the Symphony was Artur Rubinstein in the Beethoven G major concerto; with Vladimir Golschmann's perfect orchestral collaboration, the performance was a great inspiration.

Conductor Golschmann began his program with Wallingford Riegger's Canon and Fugue and followed with Albert Verlet's exquisitely impressionistic Pastel Sonore, for which the composer, who was present, was roundly applauded. Debussy's Clouds and Festivals and Weinberger's Polka and Fugue from Schwanda were also enthusiastically received.

The center of attraction on the final program was the Shostakovitch Fifth Symphony, which Mr. Golschmann gave an unequalled performance. Mozart's C major concerto for flute and harp was excellently performed by Laurent Torno and Graziella Pampari, valued members of the orchestra, and John Barbarolli's fine arrangement of a Purcell suite for strings, horns and woodwinds was received with marked enthusiasm.

Marian Anderson was presented in recital at the Municipal Opera House by Entertainment Enterprises, Inc., and broke all attendance records for this auditorium. With a seating capacity of 3,565, there were more than 4,300 persons packed in, with hundreds turned away. Some 400 men and women of the armed forces occupied seats reserved for them on the stage. Miss Anderson was in her best form.

Robert and Gaby Casadesus in a duo-piano recital closed the musical season at The Principia. This was one of the high spots of the season and the first-time appearance of the pair. Lending variety to the program, Mr. Casadesus played as solos, the Schumann Carnaval and six Debussy preludes, the duo part consisting of the Mozart D major sonata and a group of short works by Casadesus, Chabrier and Infante. Perfect synchronization and matchless style characterized this playing which elicited waves of approbation.

The Civic Music League still has one concert pending due to the postponement of the Yehudi Menuhin recital now scheduled for April. The annual dinner preceding the annual membership drive was held on a recent Sunday evening at the Congress Hotel, and teams were assigned to solicit subscriptions. The list of attractions for next season as announced, include the Philadelphia Opera Company, the Minneapolis Symphony and recitals by Ezio Pinza, Nathan Milstein and Alexander Brailowsky.

O. C.

Bach St. Matthew Passion Is Staged

Stokowski Conducts Large Forces at Metropolitan in Benefit Performance

An enormous ensemble, soloists, chorus, dancers and orchestra, under the baton of Leopold Stokowski, assembled at the Metropolitan Opera House on April 9 in a syntheticized version of the St. Matthew Passion by Bach. There was no scenery except a cyclorama at the rear of the stage (built in different levels) and an elaborate system of lighting formed the rest of the background. The dramatic and terpsichorean delineators wore plain burnoose costumes. The voice of Christ was heard but the interpreter remained unseen, and a single ray of light represented the holy figure.

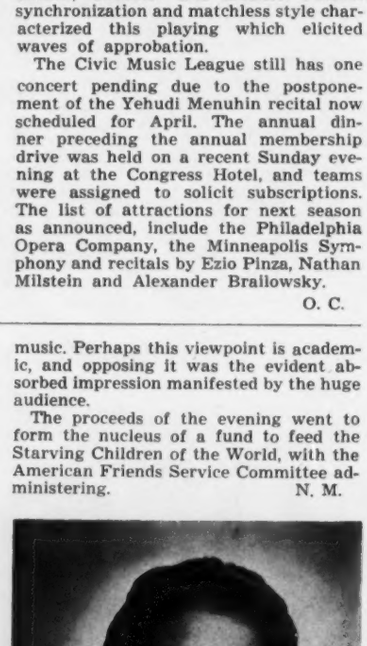
Stokowski, Robert Edmond Jones and George Balanchine collaborated in the production, which they call a "modern miracle play." Glenn Darwin sang the baritone measures of Christ. Other singers were Jennie Tourel, mezzo, Eleanor Steber, soprano, Gerhard Pechner, bass, Lucius Metz, tenor. Lillian Gish, as Mary Magdalen, headed the mimes and other members of the American Ballet School. The rest of the enormous troupe consisted of the Collegiate Chorale, and eighty instrumentalists from the Julliard Foundation Orchestra, the Columbia University Student Orchestra and that of the High School of Music and Art.

The effectiveness of the whole undertaking was undeniable as a spectacle and as a religious presentation. However, musicians in the audience must have asked themselves whether the Bach oratorio gained or lost musically in such a setting, especially as the score had to be abbreviated to suit the exigencies of the occasion.

The present listener was deeply interested in the stage doings, but felt that Bach's great creation stands solidly on its own feet artistically and needs no extraneous pageantry to bring home its poignant message. Sometimes, indeed, the movements of the mimes and the changing lights diverted attention from the music. Perhaps this viewpoint is academic, and opposing it was the evident absorbed impression manifested by the huge audience.

The proceeds of the evening went to form the nucleus of a fund to feed the Starving Children of the World, with the American Friends Service Committee administering.

N. M.



RUBY ELZY

sang her 700th performance of Serena, the widow, in Porgy and Bess on Feb. 27 in Detroit. A Juilliard graduate, where she won both a Rosenwald and a faculty scholarship, Miss Elzy has sung the role for three years. She has also appeared with Paul Robeson in the film version of Emperor Jones, on the stage in John Henry, and with Bing Crosby and Mary Martin in Birth of the Blues.

Taylor Reelected President of ASCAP

Deems Taylor was re-elected President at the annual meeting of the American Society of Composers, Authors and Publishers. The dinner, at the Ritz Carlton, which concluded the series of meetings, was notable for the large number of broadcasting and other executives, guests of ASCAP.

At the Dais Table were:

Fred E. Ahlert, Saul Bornstein, J. J. Bregman, Gene Buck, Irving Caesar, Walter Fischer, L. Wolfe Gilbert, Donald Gray, Otto Harbach, Dr. and Mrs. E. Stillman Kelley, Ray Henderson, George W. Meyer, Jack Mills, R. F. Murray, John O'Connor, J. H. Robbins, Oley Speaks, Deems Taylor, A. Walter Kramer, Louis D. Frohlich, Herman Finkelstein, John G. Paine, Mrs. Ella H. Bartlett, W. C. Handy, Mrs. James W. Johnson, Harry Burleigh and Dr. Walter Damrosch.

Other important guests were:

Joseph H. Ream, Vice President and Secretary, CBS; Frank White, Treasurer, CBS; Paul W. Kesten, Operating Vice President, CBS; Edgar Kobak, Vice President and General Manager, Blue Network; David Sarnoff, President, RCA; Niles Trammell, President, NBC; Frank E. Mullen, Vice President and General Manager, NBC; Alfred J. McCosker, Chairman of the Board, Mutual Broadcasting Co.; Fred Weber, General Manager, MBS; James Lawrence Fly, Chairman, Federal Communications Commission; Neil F. Deighan, President, National Tavern Association; Neville Miller, President, National Association of Broadcasters, and Isaac D. Levy, Chairman of the Board, WCAU Broadcasting Company.

Wheeler Beckett Leads New York Youths' Orchestral Series

Because he believes that there is "serious music of sufficient interest to youth to offset the tendency to jazz, jive and similar types," Wheeler Beckett on April 1 began a symphonic series of three concerts for New York school children.

Conductor Beckett attracted about 2,000 students, drawn from the various high schools of the city to Hunter College Auditorium, and with seventy members of the New York Philharmonic-Symphony Society, presented the second symphony of Brahms, the overture to The Mastersingers and Sibelius' Swan of Tuonela. Other programs will be given on April 15 and 29. The project is sponsored by William T. Morris.

Dr. George H. Gartlan, director of public school music in New York, gave a brief welcome during which he pointed out Mr. Beckett's success as conductor of the Youth Concerts of the Boston Symphony Orchestra in that city. The conductor had himself, prepared program notes and these were augmented by the printing of the principal themes in each of the compositions played. He had these musical motives played before starting each work.

Mr. Beckett's remarks were informative and concise, and designed to interest his listeners in the musical ideas, the instruments of the orchestra, and in the manner in which each work was devised. He conducted with incisive beat and his superb musicians gave ready response.

H. A. S.

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Cleveland's Opera Week Breaks Record

Metropolitan Visit Attracts Capacity Audience to Vast Public Auditorium

By ROSA H. WIDDER

CLEVELAND.—Breaking all attendance records for the past 18 seasons during which the Northern Ohio Opera Association played host to the Metropolitan Opera, the S.R.O. sign appeared for six of the eight performances of an exciting week. Somewhat more than 70,000 people witnessed the magnificent spectacles offered by the company. A tidy sum will swell the coffers of the reserve fund from which to draw, if ever the need should arise. So far, the guarantors have never been called upon for any contribution whatsoever.

Opening the Cleveland season was La Forza del Destino, last heard here 15 years ago, when Rosa Ponselle appeared in the chief role. Today it was Zinka Milanov in a superb portrayal of the tragic part of Leonora, with Kurt Baum in a favorable local debut as Alvaro; Ezio Pinza, as always the great singing artist; Baccaloni, inimitable in his character role of Melitone, Tibbett as Don Carlos of somewhat husky voice and a choice bit as Preziosilla by Irra Petina.

Gladys Swarthout cancelled her appearance, and Irra Petina appeared as Carmen on Thursday evening and scored a triumph. Not only is she ideally suited to the role histrionically, but she sang the part melodiously. Raoul Jobin was her worthy partner, Licia Albanese in her well-known portrayal as Micaela, Leonard Warren as Escamillo, and Thelma Votipka, always highly competent, and a capable cast completing the picture. Sir Thomas was a marvel at the conductor's stand, as he was in conducting Faust, which starred Charles Kullman with Helen Jepson, a rather complacent Marguerite. Ezio Pinza as Mephistopheles was the dominant figure. Again Thelma Votipka was Martha and did her part to perfection.

New Impersonations

James Melton made an auspicious local debut as Alfredo in Traviata, to Licia Albanese's well conceived Violetta; the simplicity and natural ease with which he imbued the part was gratifying and sympathetic. Tibbett assumed his role of the elder Germont with dignity although his voice lacked some of the luster of former years.

An exquisite performance of La Boheme with the vocal and personal charms of Bidu Sayao, the fine tenor of Kullman's Rodolfo, John Brownlee's capital Marcello, Ezio Pinza's towering Colline and Baccaloni's doubling hilariously for Benoit and Alcindoro, also introduced Frances Greer as a lovely and capable Musetta. The opera was followed by an atmospheric ballet of the Dance of the Hours by the Corps de Ballet, which also distinguished itself in Faust, Aida, Carmen and Boheme.

Last year's cast of Aida was repeated with Stella Roman and Bruna Castagna sharing honors for their beautiful vocalizations; Kurt Baum demonstrated his heroic tenor qualities to arouse great enthusiasm, while Tibbett gave his eloquent and dramatic Amonasro with fierce energy.

Nino Martini was a sympathetic Count Almaviva in The Barber of Seville, but here the honors went to Bidu Sayao, Pinza and Baccaloni, each unsurpassed in his or her respective part. Figaro is probably not John Brownlee's best role, although he pleased the large audience.

Il Trovatore was voiced by Rose Bampton, and Martinelli as the lovers, Bruna Castagna, Leonard Warren and Nicola Moscona in the main roles. Cesare Sodero, capable and authoritative wielded the baton for four operas, Beecham for two. Pelletier and Frank St. Leger took over the two remaining ones.

Rachmaninoff Tribute

To honor the memory of Rachmaninoff, Artur Rodzinski devoted the first half of the nineteenth pair of concerts to the great Russian musician. Originally planned as an all-Brahms program, with Rudolf Serkin to perform the B flat Concerto, a change had to be made because of Serkin's illness. At the last moment, Artur Rubinstein was recruited to play Rachmaninoff's Second Concerto, which he did in his own poetic and superlatively convincing style, with Rodzinski furnishing the orchestral part with his wonted mastery. Preceding the Concerto, Tchaikovsky's Andante Cantabile from the string quartet was another devotional act, after which orchestra and audience rose and stood in silence for a few minutes. At the Saturday evening concerts Rubinstein was forced to add an encore, Chopin's Funeral March. Brahms' Second Symphony completed this extraordinary and moving concert.

Appearing with the Orchestra prior to its spring tour was Alexander Brailowsky in a rather angular performance of the Chopin E minor Concerto. Most concertgoers were enthusiastic, and several encores pleased them equally well. Rodzinski's sensitive accompaniment of the transparent and fragrant score was a revelation.

Heifetz was in most exalted vein as he closed the Cleveland Concert Course in a blaze of unprecedented glory even for this master.

Greater N. Y. Chorus to Make Debut under Varèse

The Greater New York Chorus, of which Edgar Varèse is musical director, makes its first public appearance on April 24 in Washington Irving H. S., New York, in a benefit concert for the Coordinating Council of French Relief Societies and the Fighting French Relief Committee. Assisting soloists will include Helen Caroll, lyric-coloratura soprano, Victor Laderoute, tenor, and Yves Tinayre, baritone. The program includes works of Victoria, Couperin, Viadana, Hammerschmidt, Bruckner and arrangements of folksongs made by Henry Cowell, Kurt Schindler, M. Slonoff and Joseph Strimer. Bela Wilda is assistant conductor, Walter Rye, organist, and Yolanda Lorenz, accompanist.

HELEN CAROLL,
lyric-coloratura soprano, soloist with the Greater New York Chorus.

I See That

Edith Weiss-Mann gave her fifth Keyboard Recital on March 7 at her New York studio playing harpsichord numbers of Handel, Kuhnau, Mattheson, Bach and Rameau and clavichord works of P. E. Bach and J. S. Bach.

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Songs of South Africa were presented by Eileen Borwell, lyric soprano, in a recital over WNYC on March 11.

•

Nemone Balfour, soprano, and René Le Roy, flutist, gave a joint program on April 16 at the International Study Centre, New York. A Scarlatti cantata for soprano, with flute obbligato, opened their program. George Reeves was at the piano.

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Irma Labastille, author and concert artist, presented a lecture-recital on Latin American music in the Brooklyn Academy of Music on April 1. She appeared in costume and was accompanied by native instruments.

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Sondra Bianca, twelve-year-old American pianist, gave a program recently for the Music Box Canteen in New York.

Pupils of Betty Paret gave a harp recital at Steinway Hall, New York, on April 17.

•

Agata Borzi is on tour singing leading soprano roles with the American Civic Opera Company.

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During their transcontinental tour, Vitya Vronsky and Victor Babin, duo-pianists, gave a Chicago recital on April 11 for Russian War Relief.

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The Trapp Family Singers concluded their season with a week's engagement, under the auspices of the Griffith Music Foundation in Newark, giving short programs in schools in and around that city.

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Rudolf Firkusny, who has been featuring little-known music of his native Czechoslovakia on his piano programs this season, left on April 12 for a tour of principal cities in Brazil, Uruguay and Argentina.

•

Passion Week was commemorated by WQXR on April 23 and 24 by recordings of Bach's B Minor Mass. The first program held the Kyrie and Gloria, and the second the Credo, Sanctus and Agnus Dei.

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LOS ANGELES

(Continued from page 3)

In theory, the orchestra was augmented by the Whiteman Band; in practice the opposite was true. Edward G. Robinson opened the proceedings by reading Oscar Hammerstein II's Eulogy to Gershwin, musically underlined by Felix Mills, which led without pause to a medley of Gershwin airs. Piano soloist was Jesús María Sanroma, who played expertly the Concerto in F and the Rhapsody in Blue. Best item of the program was the lively An American in Paris.

Notables in Recitals

Contralto Risë Stevens gave a well-sung program in the Philharmonic Auditorium, March 30, including Lully and Purcell airs, a well-characterized Habanera from Carmen, (with the Seguidille among encores), Lieder by Brahms, Wolf and Strauss skillfully delivered in excellent German, Gluck's Divinités du Styx, items by Tchaikovsky, Dvorak, Weinberger, Rachmaninoff, Butterworth and Diack. The sole American song was Charles Kingsford's Command. Paul Ulanowsky supplied polished accompaniments and a solo group.

Dorothy Maynor, Negro soprano, pleased a capacity Philharmonic Auditorium audience on March 24, her lyric voice holding dramatic intensity and a timbre of emotional excitement. Climax was a group of Spirituals by Hall Johnson, Dett and Brown, the first composer taking bows from the audience. She sang Pace, mio Dio, from Verdi's La Forza del Destino, classic arias of Gossec and Handel, Lieder by Wolf and Strauss and a Debussy group. Most interesting was Samuel Barber's I Hear an Army. Ernst Victor Wolff supplied competent accompaniments.

Leginska Conducts for Pupils

Appearing with an orchestra conducted by Ethel Leginska in the Wilshire-Ebell Theatre, March 25 three youthful pianists won well deserved approval from a large audience. A listener with closed eyes would never have known that Sybil Steinberg was only 11, for she delivered the difficult Second Concerto of MacDowell with the vigor and ability of a mature performer two or three times her age. Her tone was of singing quality, with ample depth and breadth. She was not only in command of the requisite technique at all time, but interpreted moods with obvious understanding.

Norma Gordon, 15, displayed a sweet tone and decided talent in the Schumann Concerto, playing with a cleanness that showed sound training, and executing the work with considerable charm. Natalie Kosches, 13, offered the Beethoven G major Concerto, again showing much promise. Guest soprano was Eleanor Holte, who sang in a small voice of natural sweetness, not yet ready for public appearance.

Danced Satire

Dancer Maria Gambarelli pleased a friendly audience in the Philharmonic Auditorium. Her best work was amusingly subtitled My Day—1890, with the protagonist achieving her desired end, an engagement ring, and entertainingly mimed to Herbert music. Hand and arm work were displayed in an effective Figurine, to music by Edgar Stillman Kelley. Male dancing assistance was provided by David Ahdar and Willard Van Simons, and Edmond Horn supplied correctly played accompaniments.

Crescendo Club Closes Contest

Dr. Lazar Samoiloff, founder and president of the Crescendo Club of Los Angeles, announces the close of the contest sponsored by the club for the best musical composition written by a member. The first prize of $200 will be awarded and the name of the winner announced on June 6. The club is composed of musicians, writers and artists resident in Los Angeles.

BEATING THE "BLITZ"

(Continued from page 7)

"Every fortnight the RAF Orchestra comes to London and plays in a special concert for the service men in that city on leave, often under noted guest conductors, such as Sir Henry Wood, and famous artists give their services as soloists. The theatrical companies also visit the various troop training centers to give performances. There are also concerts in the air raid shelters—or were—during periods of alerts. Such artists as Moiseiwitsch, Albert Sammons, Florence Austral, Myra Hess and others gladly contribute."

Mr. Cherniavsky is one of three brothers, the third being Leo, the violinist, now in South Africa. They have toured the world since they were mere boys, and in the course of their eight trips around the globe have often played in the United States. He plans soon to give a series of concerts in Alaska, to play for the U. S. and Canadian forces, with his brother Jan.

For the last ten years, Michel Cherniavsky has been playing mostly as a solo artist, and intends to return to New York later this spring for solo appearances under the baton of Sir Thomas Beecham.

Mr. Cherniavsky several years ago was active in sponsoring a worldwide appeal for funds for the London Philharmonic Orchestra, which Sir Thomas founded, but which languished after he left England to conduct in Australia and later in the United States. Next October, Michel Cherniavsky starts a tour of Canada and will make several appearances with orchestras in Montreal, Toronto, Seattle and other cities. He will also visit Mexico next February, during the tour to be made by himself and his brother Jan.

"I have not been there in twelve years," he says, "and I am looking forward to renewing acquaintance with our 'good neighbors' in the South."

Bethlehem Bach Choir to Hold 36th Festival

BETHLEHEM, PENNA.—The Bethlehem Bach Choir will give its 36th annual Festival, Friday and Saturday, May 14 and 15, in Packer Memorial Chapel on the campus of Lehigh University here. Ifor Jones will conduct and members of the Philadelphia Orchestra will participate. Soloists will be announced later.

The programs for the two Friday sessions include three motets, Be Not Afraid, I Wrestle and Pray and Sing Ye to the Lord a New Song, a Kyrie in D Minor in a new edition by Dr. Jones, and three cantatas—No. 144, Take What Thine Is, No. 180, Beautify Thyself, O my Spirit, and No. 4, Christ Lay in the Bonds of Death. The Mass in B Minor will be sung in its entirety for the thirty-sixth time on Saturday.

Woodhaven Chorus Will Again Stage Music Festival

The second annual Woodhaven, L. I., Music Festival will be presented on April 29 and 30 in Woodhaven Methodist Church. Mendelssohn's Elijah, repeated from last year, will be sung on April 30 by a chorus of 90 with Amri Galli-Campi, soprano, Sonia Essin, contralto, Geo. Rasely, tenor, and Lester Englander, baritone, as soloists. Mary Endicott Manning, pianist, Louise Talma, organist, and members of the Young America Symphony Orchestra will assist. Miss Essin will be soloist on the first night, when operatic and light opera numbers will be sung by the chorus. Her program will include Italian songs and Lieder. Marjorie Parker Dahl will be at the piano. Dr. Harold A. Strickland is musical conductor of the festival, and Dr. F. C. Gettler is chairman of the festival committee.

Pontiac Repeats Chanfone Concerto

PONTIAC, MICH. — Conductor Cesar Chanfone's G minor piano concerto had its second hearing within a year at the concluding concert of the season by the Pontiac Philharmonic Orchestra. Margaret Pelican again was soloist in the score. H. N.

Pratt Soloist with Naylor

MONTREAL.—Ross Pratt was soloist at the fourth concert of the Montreal Little Symphony Orchestra, Bernard Naylor, conductor. He played the G major concerto (K.453) of Mozart. Mr. Naylor's other program numbers were the B flat symphony of Schubert and Haydn's Armida overture. A capacity audience gave ovations to conductor, orchestra and soloist. E. M. N.

MR. AND MRS. HENRI TEMIANKA, shown in a mountain setting during their honeymoon trip which the violinist and his bride recently made, while he fulfilled concert engagements on tour.

PASSED AWAY

HENRY COPE COLLES, 63, music critic of the London Times from 1911 to the present, died in Lindon on March 4. He had served as guest critic with the New York Times for 3 months in 1923. Born in Bridgenorth, Shropshire, in 1879, Colles was trained at the Royal College of Music and at Worcester College, Oxford, receiving an honorary Doctorate of Music from that University in 1932. He joined the London Times in 1905 as assistant to J. A. Fuller-Maitland. After 1919 he taught at the R. C. M. and was musical director of Cheltenham Ladies College. In 1924 he joined the Associated Board of the R. A. M. He wrote Volume VII of the Oxford History of Music, edited the third and fourth editions of Grove's Dictionary, and contributed books on Brahms and the Growth of Music.

BEN DAVIES, 84, noted Welsh operatic tenor, died in Ashwick, England, on March 29. Born near Swansea in 1858, he was a pupil of the London Royal Academy, and sang in opera after 1881, later becoming well known in concert. He appeared many times for Queen Victoria, was heard at Covent Garden, creating leading roles in the premieres of Stanford's Canterbury Pilgrims in 1884 and Sullivan's Ivanhoe in 1891. Davies visited America for the first time to sing at the Chicago World's Fair in 1893.

ERNEST R. VOIGT, 56, vice-president in charge of the music division of Associated Publishers, Inc., died on March 31 in Montclair, N. J. Born in West Orange, Mr. Voigt was the son of the late Charles H. Voigt and Minnie Schirmer Voigt, the latter daughter of the Gustav Schirmer who founded the music house bearing his name. After his education in Europe and at Princeton University, Mr. Voigt entered the music publishing business under his uncles Gustav and Rudolph Schirmer. He served with the Boston Music Company and later became managing director of Winthrop Rogers, Ltd., of London. In October, 1929, he joined Associated Music Publishers, Inc., and during his service negotiated for the representation of many leading European publishers by this firm.

JOSEPH SCHMIDT, 37, tenor, died in an internment camp in Switzerland, according to word received by friends here. Born in Roumania, he studied in Berlin and later appeared on many European radio stations and made recordings. He toured in Turkey and Palestine and twice visited the United States, appearing on radio programs here. He had sung leading roles in motion pictures in Berlin, Vienna and London. When the war broke out, he went to Southern France and then escaped to Switzerland.

Ruth H. Durham, whose piano instructor was Edward MacDowell, died in New Brunswick, N. J., on April 9. She had taught piano and assisted her husband, John Wyckoff Durham, in his teaching until his death in 1913. Mrs. Durham contributed books on music to libraries of both Rutgers University and the New Jersey College for Women.

Lina Yon, sister of Pietro Yon, composer-organist, died on April 9 in her New York home. She was actively interested in the Red Cross and the Italian Welfare League.

Quincy A. Thomson, father of Virgil Thomson, music critic of the New York Herald Tribune, died on April 6 in Kansas City. He was 83 years old.

David Roitman, noted cantor, passed away on April 4 in New York. He was 58 and had studied at Leningrad Conservatory. He toured Europe and in 1919 organized the Hebrew Music School of Odessa. In this country he served several orthodox temples and also appeared in concert here and in South America.

CHARLOTTE
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MIKLOS SCHWALB,

Hungarian pianist, who made his American debut in Town Hall, New York, last season, recently gave a return concert there. Dohnanyi, Kodaly and Leo Weiner were Mr. Schwalb's teachers. His debut, at 17, was made with the Budapest Philharmonic, in Dohnanyi's E minor concerto, the composer conducting. He toured Scandinavian countries, before the war specialized in Beethoven sonatas in London and in Liszt and Debussy works in Paris, and came to America in 1941.

Harmony Guild Program

The Harmony Guild of New York sponsored a program of Contemporary Latin-American music on March 4, the entire proceeds of which went to the support of a musically gifted war orphan in England.

Strictly Personal

Dr. and Mrs. Thomas King (Marjorie Lawrence) were entertained on their second wedding anniversary by Maria Kurenko during the Metropolitan Opera Association's recent Chicago visit, when a Russian supper was given at the Hotel Knickerbocker. In addition to the operatic soprano and her husband, the guests included Alexander Kipnis, Josephine Antoine, Mr. and Mrs. Lawrence Tibbett, Giovanni Martinelli, Ruth Chatterton, Mr. and Mrs. William E. Raglands (Edith Mason), Frank St. Leger, and General Manager Edward Johnson of the Metropolitan.

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The last concert this season of the Los Angeles Philharmonic, a benefit for the orchestra's continuance fund, had an all-Gershwin program, with Paul Whiteman conducting his band as well as the symphonic group.

A good time was had by practically all, especially when Gracie Allen played her "Piano Concerto for the Index Finger," the piano part of which consisted of a diatonic scale with the octave sharped. Recalled for numerous bows, Miss Allen shook hands with the conductor and the concertmaster in traditional style, finally calling on the orchestra to stand and share the plaudits!

•

Members of Frances Mann's class entertained Charles Arvanites, a former student now in the U. S. Navy stationed in Panama, at her studio on April 4 with an informal musicale.

•

Lauritz Melchior, Metropolitan Opera tenor, was guest soloist at two services in New York, marking the anniversaries of the Nazi invasions of Denmark and Norway. On April 9 Mr. Melchior appeared at the First Presbyterian Church services marking the third anniversary of the invasion of his native Denmark. He sang the patriotic air, Flaget (The Flag), the text by Axel Juel and music by Georg Rygaard, and Prayer for Denmark, composed by E. Hornemann. The Rev. Alfred Dorf, pastor, conducted the service and the speakers were the Danish Ambassador, Henrik de Kauffmann and the Rev. Dr. J. V. Moldenhauer.

On April 10, in Carnegie Hall, at a rally dedicated to free Norway, Mr. Melchior sang two Grieg songs accompanied by a chorus of the Norwegian Singing Society. Princess Martha of Norway was guest of honor. Also participating in the program were Kerstin Thorborg, Metropolitan Opera contralto; Sir Cedric Hardwicke, Roig Christensen, Consul-General of Norway; Wilhelm Morgenstyerne, Norwegian Ambassador; Edna Belgium, pianist; and Senator Ball of Minnesota.

Kate Keith Field Concludes Sunday Recital Series

Kate Keith Field, soprano, on April 4 concluded her series of four Sunday Evening Recitals, inaugurated on March 7. As accompanists, Miss Field had Gemma W. Zerffi, John Ahlstrand and Milford Snell. During the series, she presented Brahms' Zigeunerlieder and Schumann's Frauenliebe und Leben cycles, Chausson's Poème de l'Amour et la Mer, an aria from Mozart's Marriage of Figaro and numbers by Arne, Parker, Mozart, J. S. Bach, Handel, Quilter, Palmgren, Besly, Hageman, Griffes, Weckerlin, Loret, Debussy, Ravel, Fourdrain, Paladilhe, Foch, Peri, Marx, Scarlatti, Brahms and Strauss.

Victor Laderoute Joins Boosey & Hawkes List

Victor Laderoute, Canadian tenor, has joined the Boosey & Hawkes Artists Bureau list. He appears on Encore Please with the NBC Concert Orchestra, Joseph Stopak, conducting, on Sunday evenings and has concertized extensively.

LUCILE YEAKEL,

dramatic soprano, gives a New York recital in Carnegie Chamber Music Hall on May 14, with Herbert Winkler at the piano, before touring. A native of Palm, Pa., Miss Yeakel for 12 years was soloist with the Bethlehem Bach Choir under the late Dr. Wolle, and for 7 years was soloist at the First Presbyterian Church in Allentown. She has sung Wagner roles with the Municipal Opera Association of New York.

Cornelius Gall Presents Pinafore at Hamilton for USO

HAMILTON, N. Y.—Under the direction of Cornelius D. Gall, the Hamilton Friends of Music staged Gilbert and Sullivan's Pinafore in Hamilton Central School for the benefit of the Red Cross and USO. Natalie Hall Rowe was cast as Josephine, Elsie MacFarlane as Buttercup, and Fritz Krueger as Ralph Rackstraw. Other principals were Calvin Keene, Richard Kromer, Richard Gilbert, Marsden V. Dillenbeck, Esther Fowler and William Evarts. N. N.

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In the Studios

William S. Brady

Kathryn Meisle, Metropolitan Opera contralto, after resting at her summer home in Bucks County, Penna., will resume her concert activities next season.

Frederick Jagel, tenor, of the Metropolitan, following his South American tour, during which he sang 32 performances of opera, fulfilled engagements as leading tenor of the San Francisco Opera and returned to the Metropolitan for his annual season. Mr. Jagel also appeared with the company recently in Chicago. In the coming summer, he has been reengaged for opera and concert appearances in South America. Among his recent activities were appearances in Berlioz' Damnation of Faust in Carnegie Hall under Rodzinski and in Beethoven's Ninth Symphony under Ormandy. He also has been engaged for the Ann Arbor Festival in Verdi's Requiem and Frederick Stock's Psalm for tenor, chorus and orchestra.

Ray Middleton, baritone and motion picture star, has gone into the Army.

Among Mr. Brady's pupils now teaching are Leone Kruse, at the Cincinnati Conservatory; Chase Baromeo, head of the voice department at the State University at Austin, Tex.; Herold Stark, head of the voice department at Iowa State University; Agnes Rast Snyder, contralto, in the voice department at the University of St. Paul; Mabel Sharp Herdien, soprano, formerly of the Chicago Musical College, now teaching privately; Marguerite Cowles Barr, formerly of Clark Conservatory, now teaching in Philadelphia; Maxine Schlanbusch, at Ward-Belmont College; Evelyn Eaddy at Keathville, La.; Mrs. Cleek at Chattanooga, Tenn.

Edward Roecker, baritone, is fulfilling his second tour for Columbia Concerts and on April 14 sang at Ward-Belmont College. He appeared for the Shuberts in Dallas, St. Louis and Louisville in opera as leading baritone and has been reengaged for forthcoming summer operatic productions in all these cities.

George Lapham, tenor, started his tour by appearing at a Philadelphia Matinee Musicale and concluded it in a return engagement for the Chaminade Club at Providence, R. I.

ROSINA MARTOCCI,

soprano, gave a program last month at the University of Puerto Rico for students and members of the faculty. Mozart's Alleluia, arias from Madame Butterfly, The Marriage of Figaro and The Dead City, and songs of Hahn, Grieg, Berlioz, Pergolesi, Korngold, Hugo Wolf, Respighi and Catalani made up her program. She is a pupil of the Sapio Studios.

FREDA BENNECHE,

soprano and voice teacher, finds it hard to choose between two fine mounts.

→

Frances Stowe

Annette Joy Kapp was presented in a piano recital by Frances Stowe at her New York studio on April 4. The young pupil played a group of Chopin, some Scarlatti, Liszt, Amani and Warner and, with Miss Stowe at the second piano, two movements from Beethoven's Fifth Symphony. Guests were asked to bring books for the USO distribution to men in the armed forces. Some 30 books were secured in this manner.

Howard R. Mann

Catheryn Walker, contralto, and Louise Sturdevant, mezzo-soprano, were heard in a program sponsored by the Young Artists Social Group at the Harlem Y.W.C.A. Auditorium, New York, last month. Miss Walker and Miss Sturdevant are artist-pupils of Howard R. Mann.

MacConachie Pupils' Recital

BROWNSVILLE, TEX. — Margaret Ellen MacConachie recently presented her younger piano students in a studio recital. Those heard included Rudolph Troike, Mary Margaret Tipton, Johnny Burke, Billy Jean Lang, Mozelle Pace, Joan Todd, Agnez Elizabeth Tipton, Jo Beth Velten, Bobby Velten, Marion Joyce Edelstein and Sarah Mae Dorfman. M. N.

Songs of Solon Alberti Used by Opera Artists

Songs by Solon Alberti, New York composer and voice teacher, have appeared on the programs of many noted operatic artists. My Lady Sleeps, dedicated to Kathryn Meisle, has been sung by her and the late Charles Hackett. Trees is dedicated to Evelyn Scotney, former Metropolitan Opera coloratura soprano, who made her debut with Enrico Caruso. The text for The Gypsy was written by Mona Wood Bonelli, wife of Richard Bonelli, operatic baritone.

Bernhard and Wolff Present Recital in Richmond

RICHMOND, VA.—Gianna Bernhard, soprano, with Ernst Wolff, baritone and pianist as associate, was heard in an enjoyable recital, March 24, by the Ginter Park Woman's Club, Mrs. J. Binford Walford, chairman of music, arranged the program.

Miss Bernhard, in brilliant vocal form, sang arias of Gluck and Mozart, songs of Haydn, Schubert, Fauré, Massenet, Dvorak and Wintter Watts and duets with Mr. Wolff from Mozart's Marriage of Figaro and Don Giovanni. Mr. Wolff, who gave admirable pianistic and vocal collaboration, contributed a group of Lieder and several folksongs. N. S.

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IN SCHOOL AND COLLEGE

Juilliard Graduate Students Selected by Stokowski

Twenty-five students of the Juilliard Graduate School were members of the special orchestra assembled by Leopold Stokowski, for the April 9 performance of Bach's St. Matthew Passion with stage pantomime at the Metropolitan Opera House. The performance was a benefit for child victims of the war.

Stokowski asked Dean Oscar Wagner to make recommendations and the latter selected the following students: Harriet Griffith, Rena Robbins, Virginia Voigtlander, Andor Toth, Anahid Ajemian, Josephine Kinney, Shirley Mesmer, Ralph Hollander, Mary Anne Canberg, Margaret Pardee, Ivan Petroff, Kathleen Broer, Betty Yokell, Aaron Chaifetz, John Fiasca, Mary Miles, Samuel Baron, Mary Louise Hobbs, Bettina Roulier, Nellys De Lay, Richard Anastasio, Dorothy C. Jarvinen, Elizabeth Harter, Lurames R. Michels and Marcia Barbour.

On April 10 excerpts from Mignon, Norma and Manon were presented by students in the opera classes of Queena Mario. Students heard were Nancy Simon, Annette Burford, Richard Manning and Jean Browning, in Mignon; Dorothy Stahl, Frances Bible and Shirley Blois, in Norma; Helen George, Richard Manning, Nelson Magill, Bernard Martin and Shirley Blois in the second act of Manon; and Louise Giachino and Richard Manning in the third act of this score.

Albert Stoessel conducted the last of the three Concerto Concerts on April 8. Harriet Griffith, violinist; Sylvia Dickler and Dorothy Lunde, pianists; and Ardyth Walker, cellist, were soloists with the Juilliard School Orchestra.

Frederick Jacobi discussed Stravinsky at the last of his five lecture-recitals on composers on April 6. Musical illustrations were given by students of the graduate school.

WILLIAM BERGSMA

Baldwin-Wallace Festival Includes 3 Bach Concerts

BEREA, O.—The Eleventh Annual Bach Festival at the Baldwin-Wallace Conservatory of Music, is scheduled for April 30 and May 1, a month earlier than usual. Owing to the war only three concerts will be given. On Friday evening the harpsichord built by John Challis of Ypsilanti, Mich., will be dedicated.

It has been the custom to perform one of the four great choral works on the second day of the festival. However, because of the serious depletion of student forces in both the choral groups and the festival orchestra, the Magnificat in D will be done in place of one of the larger works.

Among other choral works to be presented are Cantatas 79 and 112 and the motet, Jesu, Priceless Treasure. The vocal soloists include Mary Marting, soprano; Elizabeth Wysor, contralto; Clyde Keutzer, tenor, and Wilson Angel, bass. George Poinar of the faculty will be heard in the Violin Concerto in E Major on Saturday evening, and John Challis will be the soloist at the harpsichord on Friday evening. Dr. Albert Riemenschneider is the general conductor of the Festival, assisted by Carl Schluer and Mr. Keutzer.

Joseph Strimer Works Heard at Mannes School

Compositions of Joseph Strimer were presented at an invitation concert on April 12 at the Mannes Music School. Jennie Tourel, mezzo-soprano, and Yves Tinayre, baritone, were heard in songs of this composer. Vernon de Tar played four of his works for organ and accompanied Miss Tourel in songs for voice and organ. Mr. Strimer accompanied Mr. Tinayre and was heard in a composition for violin and piano. Jacques de Menasce played four piano numbers. Also programmed were two pieces for harp and violin.

William Bergsma Wins $900 Bearns Prize

William Bergsma, a teaching fellow at the Eastman School of Music, Rochester, N. Y., has been awarded the 1943 Bearns Prize of $900 for the best musical composition by a composer between the ages of 18 and 25. Announcement of the annual award was made at Columbia University. His prize winning work was String Quartet No. 1.

The usual two awards were not made this year. Mr. Bergsma, 22, attended Stanford University and in 1942 was graduated from the University of Rochester which next month will award him the master's degree.

Mr. Bergsma studied composition with Dr. Howard Hanson and orchestration with Bernard Rogers. His compositions have been broadcast over the four major networks and have been performed by the San Francisco Symphony, Janssen Symphony, Portland Orchestra, Duluth Symphony, Eastman-Rochester Orchestra, and the Gordon and San Francisco String Quartets.

Daniel Gregory Mason, Seth Bingham, Bernard Wagenaar, Alexander Richter and Leon Barzin were the judges.

Institute of Musical Art Presents Recital Series

Songs by American composers were presented by students of Belle Julie Soudant's class at the Institute of Musical Art on April 2. The program included works by Carpenter, Watts, Warren, La Forge, Salter, Strickland, St. Leger, Edwards and a group of Indian songs arranged by Lieurance.

Nora Fauchald, soprano, a member of the Institute faculty, presented music of Bach, Strauss, Grondahl, Grieg, Mason and Rachmaninoff in a recital on April 2 with George Morgan at the piano.

Louis Bostelmann conducted the Junior Orchestra on April 3 in a program with Robert Sevilla, violinist, as soloist.

Marcel Grandjany, harpist, member of the faculty, gave a recital on April 9.

Lucile Singleton of CBS discussed Don'ts in Radio Auditions before Institute students on April 6.

Ida Elkan Institute Students Plan Program

A program of classical music will be presented in Carnegie Chamber Music Hall on May 2 by students of the Ida Elkan Institute. I. Rudolph Katz, violinist, will be the assisting artist and, with Miss Elkan at the piano, will play Beethoven's Kreutzer sonata. Miss Elkan's Our Baby Betty Lou, song cycle, will be given by the Ida Elkan Chorus. Students participating will be Doris Thorn, Catherine and Vincent Babajko, Carole Bernas, Marylin and Selma Eisen, Mary Eldridge, Graham Greaves, Norman Levy, Marylin and Elaine Modarelli, Joseph Oustecky, Juliet Perrin, Florence Rosenthal, Arlene and Sondra Sklar, Eroice Winter, Ida Wray, Minor Goodhart, Aletha Greaves, Ruth Mason, John Arents, Rebecca Braune, Richard Berliner, Esther Babad-Klein, Ernest Juillerat and Biagio Rotolo.

Monteux Plans Summer School For Conductors in Maine

Pierre Monteux, conductor of the San Francisco Symphony Orchestra, will again hold conducting classes this summer at his Maine estate. Six young conductors will be selected for private coaching and will be given an opportunity to conduct the New York Little Symphony in the 1943-44 season. Mr. Monteux for many years conducted similar classes at the Paris Conservatoire. Applications should be addressed to Joseph Barone at Bryn Mawr, Penna.

Balogh Back from Tour of Eastern Cities

Erno Balogh, pianist, has returned to New York from a concert tour which included appearances at Wellesley, Mass.; Long Branch, N. J.; Newark and Bellefontaine, Ohio, and Gettysburg, Penna. In these concerts Mr. Balogh introduced piano works of the Brazilian composers, Fructuoso Vianna and Francisco Mignone.

Bach Passion in Princeton

PRINCETON, N. J. — Bach's St. John's Passion was presented in the Princeton University Chapel on April 18 by the Adesdi Chorus, a unit of the Dessoff Choirs, and the Princeton Chapel Choir.

A GROUP OF PUPILS AT FRANK BISHOP'S summer school at Blue Spring Farm, Bethany, Penna.

Frank Bishop to Conduct Summer Piano School

Frank Bishop opens his summer piano school at Blue Spring Farm, Bethany, Penna., on June 15. The farm is situated in the Pocono Mountains, with opportunity for vacation as well as musical training.

Mr. Bishop is assisted by Charlotte Homer, who watches the daily practice of each child. All pupils are heard twice weekly by Mr. Bishop. Classes in theory and frequent recitals are part of the curriculum. The new outdoor swimming pool is the recreation center and there is opportunity for those who prefer croquet, tennis or walking. The cuisine, in the French tradition, is personally supervised by Mme. Bishop. Blue Spring Farm has accommodations for 16 students.

Ralph Leopold Presents War Stamp Recital

Two of his own piano transcriptions of excerpts from Wagnerian music dramas were incorporated on the program of Ralph Leopold at the Brooklyn Museum in the War Stamp Concerts series. Mr. Leopold played his arrangements of the Love Duet and Brangäne's Warning from Tristan and the Ride of the Valkyries from Die Walküre. He also offered four rhapsodies of Dohnanyi, the D minor toccata and fugue of Bach-Tausig and works of Schumann, Brahms, Scriabine, Scott and Lecuona.

Bowdoin Chamber Series Closes Successfully

BRUNSWICK, ME.—The Brunswick and Bowdoin College Chamber Music Society concluded its seventh season on April 8, presenting its sixth concert of the year. Norbert Lauga, violinist, Yves Chardon, cellist, and Frederic Tillotson, pianist, were heard in compositions of Rameau, Beethoven and Brahms.

Although this city has only 9,000 residents and a college of 600, the entire series of chamber music works proved successful. N. H.

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WASHINGTON

(*Continued from page 4*)

Ballet Russe under Fittelberg

The National Symphony Orchestra Association sponsored two performances by the Ballet Russe de Monte Carlo in Constitution Hall. This is the seventh consecutive year in which the Ballet Russe has appeared in Washington under the Symphony's auspices. Six ballets, three of which were the hits of its recent New York season, were offered. Two in the classic tradition—the work of Bronislava Nijinska, Chopin Concerto and The Snow Maiden. The third, at the opposite pole Rodeo, with choreography by Agnes deMille, score by Aaron Copland, décor by Oliver Smith. The company was headed by Alexandra Danilova, Mia Slavenska, Nathalie Krassovska, and a great contingent of male dancers including Igor Youskevitch, Frederic Franklin, Roland Guerard and George Zoritch. Musical direction was in the hands of Franz Allers, the company's conductor, with Gregor Fittelberg, appearing as guest conductor.

Zimbalist Soloist

Also heard in this deluge of great music given by the National Symphony were Zimbalist in the Tchaikovsky violin concerto, Raya Garbousova in the Dvorak cello concerto, James Melton enchanting his audience with varied and lovely songs, Alexander Tansman conducting his own Symphony No. 5 in D and the brilliant Polish Rhapsody, and on the final concert of the season March 17, Nathan Milstein appeared as soloist in the Goldmark violin Concerto.

Although disappointed at not having Toscanini as scheduled, Washingtonians were grateful for the opportunity of hearing Szigeti in two concerti with Eugene Ormandy conducting the Philadelphia Orchestra at the March 2 concert. The orchestra and soloist gave a thrilling performance of the Mozart A Major and Prokofieff D Major concerti. Mr. Ormandy introduced a charming novelty, Night Soliloquy by Kennan. The concert closed with a rousing performance of Strauss's Till Eulenspiegel's Merry Pranks. Prolonged applause rewarded the dynamic Mr. Ormandy.

L. E.

San Carlo Opera Plays Series in Capital

Following a nine-day season at the Boston Opera House, the San Carlo Opera Company gave ten performances at the National Theatre in Washington, D. C. The opening Aida was completely sold out, and the audience included many persons prominent in capital social and diplomatic life, headed by the wife of the Chief Executive.

With Mobley Lushanya as Aida, Margery Mayer as Amneris, Aroldo Lindi as Rhadames, and Mostyn Thomas as Amonasro, the performance conducted by Carlo Peroni won much applause.

The Fortuno Gallo singers had been heard in the summer open-air series last year at the Watergate. The repertoire for the National Theatre season included also Carmen, Lucia, Faust, Rigoletto, Cavalleria Rusticana and Pagliacci, Traviata, Trovatore, La Boheme, and a repetition of Aida, closing the season on March 28.

The company during April will play a return engagement in Boston, and will also visit Pittsburgh, Toronto, Buffalo, Albany and probably several cities in New England.

MUSICIANS IN THE SERVICES.
At left, Pvt. Jascha Bernstein, cellist, receives his American citizenship papers as he serves with the U. S. armed forces. At right, Pvt. Maurice Wilk, former Brooklyn Symphony concertmaster, now of the 351st A.A.A.F. Band, Blytheville, Ark., who was heard recently in a USO anniversary concert there, at Station KLCN, and in Miami Beach, Fla.

Soviet Honors Composers

Awards of 5,000,000 rubles were distributed on March 20 in Moscow to Soviet musicians, artists, writers and actors for their 1942 achievements, according to dispatches from Russia. Among musicians honored were Aram Khachaturian, for his ballet, Gasane; Marian Koval, for an opera, Emilian Pugacheff, produced by the evacuated Leningrad Opera Company; Sergei Prokofieff, for his seventh piano sonata, recently given in Moscow; Vissarion Shebalin, for his Slavonic string quartet; and Uzbek Mukhtar Ashrafi, for his Heroic Symphony.

Writers of songs and marches for the Red army were also honored. The awards were made from a fund established in honor of Josef Stalin's sixtieth birthday.

New Work for Australia Is Tribute to General MacArthur

LONDON.—A message from the Federal Controller of Music for the Australian Broadcasting Commission states that performances of Avril Coleridge-Taylor's symphonic work, An Historical Episode, will be arranged as soon as the music reaches them.

Last year while staying at the little village of Portwahomack in Rosshire, Scotland, Miss Coleridge-Taylor, daughter of the famous composer, completed the work as a tribute to General MacArthur after hearing a broadcast on his campaign in the Philippines. She has dedicated it to the peoples of the United Nations. "I have developed the work on an imaginative theme influenced by the events and experiences of the present war," she says.

Miss Coleridge-Taylor was a student of Trinity College of Music and studied orchestration with Gordon Jacob.

Cleveland Orchestra Plays South; Luggage Delayed

When the Cleveland Orchestra arrived in Charlotte, N. C., for an engagement on March 22, the players were present but missing was the music and also the instruments. It turned out they had been lost in transit in a Richmond, Va., freight yard.

A hurried search of the city for instruments had to be made before the Rodzinski ensemble could prepare for its program.

Boston Morning Musicales Select 1943-44 Artists

BOSTON.—The Boston School of Occupational Therapy, under whose auspices the Wednesday Morning Musicales are presented has selected the artists for its 1943-44 season. Among those who will appear are Marian Anderson, Pierre Luboshutz and Genia Nemenoff, Ezio Pinza, Richard Crooks, Joseph Szigeti, and Gladys Swarthout.

Piatigorsky in Johnson City, Tenn.

JOHNSON CITY, TENN. — Gregor Piatigorsky, cellist, received a tremendous ovation from Johnson City music lovers, when he played here recently. His technical facility and masterful interpretation produced a concert which was a highlight in local musical experiences.

JOSEPHINE OWEN.

Mr. and Mrs. Kulas Present Organ to Florida Church

CLEVELAND, O.—Mr. and Mrs. E. J. Kulas of this city have donated a $30,000 organ to the First Methodist Church of Bartow, Fla. The organ, a three-manual instrument, was part of the estate of the late Edward Bok at Mountain Lake, Fla., purchased by Mr. Kulas two years ago. Bonita Crowe, organist and composer, participated in the dedicatory program on March 21.

S. N.

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